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L'ART *du* LUXE

MASTERPIECES OF FRENCH FURNITURE

NEW YORK | 12 DECEMBER 2024

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L'ART *du* LUXE

MASTERPIECES OF FRENCH FURNITURE

AUCTION

Thursday, 12 December at 10.00am (Lots 1–132)

20 Rockefeller Plaza
New York, NY 10020

EXHIBITION

Friday	6 December	10.00am-5.00pm
Saturday	7 December	10.00am-5.00pm
Sunday	8 December	1.00pm-5.00pm
Monday	9 December	10.00am-5.00pm
Tuesday	10 December	10.00am-5.00pm
Wednesday	11 December	10.00am-5.00pm

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CHRISTIE'S

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"This is a fabulous collection that embodies impeccably the immense talent of the craftsmen of the 18th century, embraces the full range of their expertise and pays a beautiful tribute to French 'savoir-vivre' "

—Maryvonne Pinault

L'ART DU LUXE

'Otez le luxe à la France, à sa capitale surtout, et vous tuerez une grande partie de son commerce ; je dis plus, vous lui ôterez une grande partie de sa suprématie en Europe'

'Deprive France, and especially its capital, of luxury, and you kill the greatest part of its trade; I say more, you will have deprived it of much of its supremacy in Europe'

These words, spoken by Baronne d'Oberkirch in 1782, are just as true today as they were then. French luxury has been the subject of intense fascination for centuries, from the court of Louis XIV in the 17th century to today's renowned fashion and jewelry houses. Luxury craftsmanship reached a peak of perfection in France in the 18th century which has rarely been surpassed, and it is no accident that some of the greatest French couturiers, such as Jacques Doucet, Yves Saint Laurent, Karl Lagerfeld and Hubert de Givenchy were also passionate collectors of the *dix huitième siècle.*

L'Art du Luxe: Masterpieces of French Furniture is a private collection assembled with an eye for the very best, with furniture and works of art chosen for their jewel-like detailing and historic provenances. The rich history of so many of the pieces is captivating, from the sumptuous lacquer pieces supplied to the duchesse de Mazarin, to the exquisite commode by Leleu made for the court banker Micault d'Harvelay, the spectacular celadon vase from the collection of Sir Richard Wallace and the *secretaire à l'antique* by Carlin which passed from the hôtel de Toulouse (now the headquarters of the Banque de France) to the Château d'Eu. The collection includes all the great eighteenth century French luxury craftsmen, from Boulle, cabinet-maker to Louis XIV, to the stars of the Louis XV and Louis XVI eras: BVRB, Latz, Caffiéri, Duplessis, Carlin, Weisweiler, Riesener, Roentgen, all supreme artists in their fields.

—WS

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1

A BALTIC PARCEL-GILT SILVER LARGE TANKARD

MARK OF JOHANN SELIGER, REVAL, CIRCA 1700

Cylindrical, the front chased with a coat-of-arms of a draped Classical nude standing on a sphere and the dove returning to Noah's Ark after the Flood, all within a foliate mantle below two helmets and the initials *I.F.* and *C.L.*, the cover chased in high relief with a depiction of Jacob wrestling the angel within a border of putti supporting clusters of fruit and foliage suspended from ribbons, raised on three ball feet chased with fruit and headed by putti against foliage, with conforming elaborately scrolled handle and spherical thumb piece all chased with fruit, *marked on underside*
9¾ in. (24.8 cm.) high
68 oz. 10 dwt. (2,130.4 gr.)

$8,000-12,000

PROVENANCE:
Acquired from Galerie Kugel, Paris.

Goldsmith Johann Seliger (1696-1710) was born in Breslau and became a master in 1696. A similar tankard by Seliger was sold Christie's, London, 19 November 2002, lot 15. Additional tankards by Seliger are illustrated in C. Ehrnrooth, *Silver Treasures from Livonia, Estonia, and Courland,* Helsinki, 1991, no. 85, p. 131, and A. Leistikow, *Baltisches Silber*, Lüneburg, 1996, p. 152. The cover of the latter is also chased with a scene of Jacob and the angel, though in a different composition from the present lot.

2

A BALTIC PARCEL-GILT SILVER TANKARD

MAKER'S MARK POSSIBLY FMC, NARVA, LAST QUARTER 17TH CENTURY

Cylindrical, the body chased with a crowned queen in a forest flanked by an angel holding a horn on the left of the body and a female figure holding a laurel wreath and palm frond on the right, the cover with a depiction of the Annunciation within running foliage, the edges of the cover further chased with hunting scenes, raised on three ball feet chased with fruit and foliage, the scroll handle further chased with fruit, with shield form terminal and conforming spherical thumb piece, *marked on underside*
8½ in. (21.5 cm.) long, over handle
38 oz. 14 dwt. (1,203.6 gr.)

$8,000-12,000

PROVENANCE:
Acquired from Galerie Kugel, Paris.

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■3

A PAIR OF OVAL BOXWOOD RELIEF CARVINGS OF RINALDO AND ARMIDA

POSSIBLY GERMAN, SECOND HALF 17TH CENTURY

In Louis XVI-style ormolu frames
9 in. (23 cm.) high, overall (2)

$3,000-5,000

PROVENANCE:
Acquired from Lefebvre & Fils, Paris.

■4

A PAIR OF BRONZE CANDLESTICKS

ITALIAN OR FRENCH, 17TH CENTURY, THE DRIP-PANS AND BASES POSSIBLY LATER

Each term figure in the form of a bearded man tapering to a column on a spreading base, externally wired for electricity
18¾ in. (48 cm.) high, 7¼ in. (18.5 cm.) diameter, overall (2)

$5,000-8,000

PROVENANCE:
The Property of a Lady; Christie's, London, 12 June 1997, lot 68.

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■5

A PAIR OF LOUIS XIV ORMOLU SINGLE-BRANCH WALL-LIGHTS

CIRCA 1710

Each with a cartouche-form backplate surmounted by a shell, the scroll-cast arm with a gadrooned drip pan and foliate nozzle, *together with* a matching pair of later date and four embossed paper shades, electrified
7 in. (18 cm.) high, excluding fitments (4)

$5,000-8,000

PROVENANCE:
Acquired from Perrin, Paris.

■6

A REGENCE ORMOLU-MOUNTED CHINESE WUCAI PORCELAIN CACHE-POT

THE ORMOLU CIRCA 1725, THE PORCELAIN TRANSITIONAL PERIOD, CIRCA 1650

The jar-form body painted with figures in a landscape, the gadrooned ormolu rim and foot joined by strapwork mounts centering female masks
12 in. (30.5 cm.) wide, over handles

$8,000-12,000

PROVENANCE:
Collection of Madame Louis Burat; Galerie Charpentier, Paris, 18 June 1937, lot 44.
Acquired from Galerie Segoura, Paris.

■7

A PAIR OF LOUIS XIV ORMOLU AND CUT GLASS SEVEN-LIGHT GIRANDOLES

EARLY 18TH CENTURY

The stems issuing two tiers of scrolling arms hung with faceted and flower-form drops, on scrolling tripod supports, with later conforming ebonized bases, electrified, the glass drops largely 18th century
40¾ in. (103.5 cm.) high overall (2)

$60,000-100,000

PROVENANCE:
Acquired from Steinitz, Paris.

This type of 'Italien girandola' first appeared in the collection of Louis XIV around 1660. On 26 February 1691, the *garde-meuble de la Couronne* recorded:
Apporté de l'hôtel Colbert ceans (ici), *quarantes girandoles de cristal à 6 branches et 6 bobèches et au haut une septième bobèche qui termine que le Roy a fait acheter à l'inventaire des meubles de feu monsieur le marquis de Seignelay,.... le Roy en a donné douze à S.A.R. Monsieur frère unique de sa Majesté, lesquelles douze girandoles j'ay aujoudhuy... delivré.*
The twenty-eight remaining girandoles were then sent to the *miroitier* Sr de la Roue to be modified with the addition of a fleur-de-lys in place of the seventh *bobèche* and were placed in the Royal *appartements* at the château de Versailles.
Several pairs with three branches are recorded in the eighteenth century, including examples listed with the duc de Bouillon, whilst others of six branches, standing on silvered-copper bases, were offered in the sale of the dealer and collector Vincent Donjeux in 1793. A closely related pair of girandoles is now in the J. Paul Getty Museum, Los Angeles (acc. no. 85.DF.382.1-2.)

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SUPPLIED TO THE SUN KING:
A CARPET FROM THE GALERIE D'APOLLON

■8

A ROYAL LOUIS XIV SAVONNERIE CARPET FRAGMENT

FRANCE, CIRCA 1664-1667, WOVEN AT THE LOURDET WORKSHOP AT CHAILLOT, THE DESIGN ATTRIBUTED TO CHARLES LE BRUN

Composite, the central panel woven with an arrow-filled quiver and bows against a ribbon-tied laurel wreath, the dark brown ground woven with acanthus foliage, spaced by bands of scrolls, sunbursts and fleurs-de-lys
Approx. 13 ft. 7 in. by 10 ft. 5 in. (4.14 m. by 3.18 m.)

$150,000-250,000

PROVENANCE:
Supplied to Louis XIV for the *galerie d'Apollon* of the Louvre, *circa* 1667.
Acquired from Galerie Kugel, Paris.

This carpet is part of one of the thirteen carpets commissioned by Louis XIV for the *Galerie d'Apollon* at the Louvre in 1661. Until this time, the majority of French pile-woven carpets were of relatively small size and outdated design produced by either the Dupont family at the Louvre or the Lourdet family, who had established competitive workshops in a former soap factory at Chaillot. Initially, the plan was to commission new carpets for the Louvre from the Ottoman weaving workshops in Cairo, as it was believed that carpets of such large size could not be produced locally. Simon and Philippe Lourdet, however, proposed that they could fulfill the commission domestically on new, specially-built looms (S.B. Sherrill, *Carpets and Rugs of Europe and America,* New York, 1996, p. 69). The thirteen carpets for the *galerie d'Apollon* were thus woven as a trial run for the larger commission of the ninety-three carpets for the *grande galerie*. Lourdet completed his commission for the *Galerie d'Apollon* carpets in less than five years, delivering them on 7 October 1667. Tis accomplishment is underscored by the carpets being woven not only very quickly, but that also at a size and of a style never before achieved by French workshops.
The *galerie d'Apollon* carpets were the first French carpets woven in the fully developed Baroque style that characterized the majestic architecture and furnishing of the period. The specific designs of the *Galerie d'Apollon* carpets were most likely developed under the supervision of Charles Le Brun, first painter to the King, and Louis Le Vau, the architect in charge of the Louvre refurbishments (P. Verlet, *The James A. de Rothschild Collection at Waddesdon Manor, The Savonnerie,* pp. 181-182). Seven distinct designs were created for the thirteen *Galerie d'Apollon* carpets, with six of the designs each woven twice to symmetrically flank a central carpet within the gallery. Although the carpets were intended as a unified group to be placed side-by-side, the seven patterns are remarkably diverse in design. The cohesion of the group, however, was created by the use of shared design elements, coloration and a basic tripartite division of the design.
This carpet originally formed the central panel of one of the *Galerie d'Apollon* carpets with its current width representing the carpet's original width, less the narrow side borders. A carpet fragment of similar dimensions and of this design, woven with the same quiver in its central panel but with a large fireplace cut-out, was deposited at the château de Rambouillet in 1894 and is now at the Mobilier National (inv. # GMT-2000-000). To understand how the present fragment was originally incorporated into the intact carpet, see a complete example with the same overall concept and borders but with variant secondary design elements, and with torches in its central panel, also at the Mobilier National (inv. no. GMT-4063-000), published in E. Federspiel, "La salle du Trône de Louis XIV au Louvre: un projet inachevé du Grand Dessein," *Versalia*, 2022, no. 25, p. 140. A further fragmentary carpet, part of an original piece woven for the *galerie d'Apollon*, was sold Christie's, Paris, 27 November 2018, lot 507 (€187,500).

A Savonnerie carpet of almost identical design from the Galerie d'Apollon.
© Isabelle Bideau, Mobilier national, January, 2019

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A PAIR OF 'BRAS AUX DRAGONS' BY BOULLE

■9

A PAIR OF LOUIS XIV TWO-BRANCH WALL-LIGHTS

ATTRIBUTED TO ANDRE-CHARLES BOULLE, CIRCA 1710

Each shaped backplate cast with a scrolling bracket above a female mask, its two scrolling arms issuing from the back of a dolphin-tailed beast, the higher arm cast with a descending lizard, drilled for electricity
20¾ in. (53 cm.) high, 9 in. (23 cm.) wide (2)

$40,000-60,000

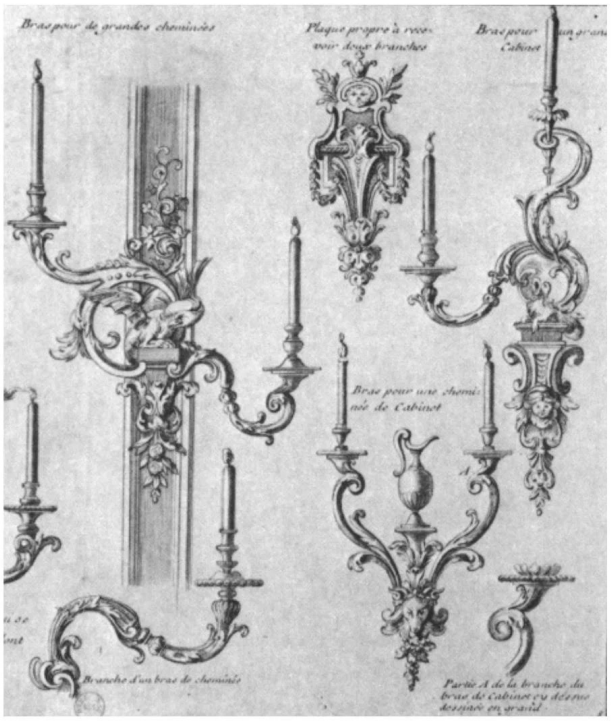
PROVENANCE:
Acquired from Perrin, Paris.

André-Charles Boulle, *maître* in 1666 and *Ebéniste, Ciseleur, Doreur et Sculpteur du Roi* in 1672.

Each modeled with a dragon perched between asymmetric scrolled branches, watching a lizard above descend from one arm, these superb wall-lights can be confidently attributed to the celebrated artist André-Charles Boulle (1642-1732), and exist as some of his most inventive creations during the late Louis XIV period.

ANDRE-CHARLES BOULLE
Arguably the greatest of all French cabinet-makers, and certainly the most influential, André-Charles Boulle has remained undiminished in pre-eminence since 1672, when Colbert, First Minister to Louis XIV, recommended him to the King as *le plus habile de Paris dans son métier*. Boulle received his *maîtrise* in 1666, and in 1672 was appointed *Ebéniste, Ciseleur, Doreur et Sculpteur du Roi,* allowing him to establish workshops in the Louvre. With the introduction of the guild system in 1715, Boulle found his combined skills as both cabinet-maker and *bronzier* in direct contravention of the guild regulations. Fortunately, his privileged location within the Louvre and under the patronage of the King restricted their jurisdiction considerably. Boulle's uneclipsed fame rests upon three principal strands: his extraordinary technical virtuosity as a craftsman (recognised by the *Livre Commode des Adresses de Paris* of 1691, which stated that *'Boulle fait des ouvrages de marqueterie d'une beauté singulaire')*; his astonishing innovation in both technique and design, and his tremendous talent as a sculptor. Indeed, it is the sculptural quality of Boulle's distinctive ormolu furnishings and case-furniture mounts that most succinctly defines his style.

THE DESIGN
These superb wall-lights are directly related to a design by Boulle preserved in his *Nouveaux desseins de meubles et ouvrages de bronze et de marqueterie inventés et gravés par André-Charles Boulle, chez Mariette*, presumed to have been published around 1715. Contrary to what the title suggests, not all the designs were in fact new at the time of publication. A number of the designs featured reproduced furniture and objects already executed by him and others appear to propose variations to recognized models (R. Baarsen, *Paris 1650-1900, Decorative Arts in the Rijksmuseum*, Amsterdam, 2013, p. 87).
While the large majority of Boulle's models are attributed to the artist because they combine elements featured in this *receuil*, the present model is probably the only extant which executes its design identically. The model is entitled *'Bras pour un grand cabinet'*, and the overall composition represents a clean break with the other models of wall-lights invented by Boulle, including both those appearing his engravings, and those identified by the caption *Bras pour une cheminée qui se trouve dans un appartement dont les planchers sont bas*, a pair of which is in the Louvre (Don M. René Grog et Mme Grog-Carven, 1973, OA 10516). On these, the backplate is centered by a console decorated with *chûte de piasters* on which the dragon perches, creating a central motif from which the branches issue. The design demonstrates the perfect harmony of two potentially contrary elements: the console representing the prevailing Classical aesthetic, and the dragon and asymmetric branches anticipating the birth of the *Rocaille* style.



Designs for wall-lights by André-Charles Boulle

THE POSSIBLE PROVENANCE
As with all of Boulle's *objets d'art* in bronze, it is difficult to identify these in contemporary inventories, due to the brief descriptions generally afforded to them. It is therefore particularly interesting to note that a pair of appliques of this model can be clearly identified in the collection of the celebrated *amateur* Ange Lalive de Jully (1725-1779), the leading pioneer of the Neoclassical- or style *à la grecque*- from the late 1750s. Listed within the section of *Ouvrages de Boulle* of his 1774 sale is: *'Une paire de bras composé d'une console d'où sortent deux branches: on y voit un dragon accroupi qui ouvre la gueule contre un crocodile qui descend d'une branche'.* Later in the eighteenth century, another sale catalogue also mentions the present model: the sale in 1788, after the death of the chevalier de la Douchetière, Major Officer of the Invalides, records: '*119- une paire de bras à deux branches, par Boule*; *ils sont enrichis d'un serpent et d'un dragon, et le bas terminé par un mascaron. Hauteur 21 pouces.*'
Additionally a pair of this model, but with three branches, was sold from the Collection of comte d'Armaillé in Paris, 6 June 1890, lot 119.
This superb model is without doubt one of the rarest within the documented *oeuvre* of Boulle, and very few examples are known today:
- A set of four is now at the Musée des Arts Décoratifs, Paris (inv. nos. 12789 A and 12789 B), from the collection of the celebrated explorer Alfred Grandidier (1836-1921), illustrated in J.N. Ronfort, ed., *André Charles Boulle 1642-1732: A New Style for Europe*, Paris, 2009, cat. nos. 34 a and b, p. 273.
- Another set of four was sold at Drouot Montaigne, 22 November 1987, lot 220.
As these examples are both sets of four and were probably created as such, it is quite possible that the present lot is either of pair listed in the 1774 or 1788 sale catalogues, although a further pair was offered Christie's, London, 7 July 2016, lot 312, which could equally have been either of these pairs.

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■10

A SILVER-MOUNTED CHANTILLY PORCELAIN KAKIEMON MELON-FORM TEAPOT AND COVER

CIRCA 1740, THE MOUNTS WITH PARIS DECHARGE MARKS FOR 1738-1744

Painted front and back with a yellow tree-shrew among banded hedges and vines, a flying fox below the spout, the cover with berried vine and an insect
4½ in. (11.5 cm.) high, 6½ in. (16.5 cm.) wide

$2,000-3,000

PROVENANCE:
The Marion Bayard Benson Collection.
Anonymous sale; Christie's, New York, 21 May 1996, lot 127.
The Alexander Collection; Christie's, New York, 30 April 1999, lot 288.

■11

A PAIR OF REGENCE ORMOLU CHENETS

CIRCA 1725

Modeled as Venus and Vulcan seated on shaped rectangular pedestals supported by winged dragons, on incurved platforms with scrolled feet, some differences in the chasing to dragons
15¼ in. (39 cm.) high, 11 in. (28 cm.) wide, 7½ in. (19 cm.) deep (2)

$8,000-12,000

PROVENANCE:
Acquired from Kraemer, Paris.

■12

A PAIR OF QUEEN ANNE GILT-WALNUT STOOLS

IN THE MANNER OF RENE AND THOMAS PELLETIER, CIRCA 1710

Each upholstered in woven fabric centering a pomegranate motif at the top, on square tapering legs with gadrooned capitals and feet, joined by stretchers centering pierced scrolling foliage
18 in. (46 cm.) high, 20½ in. (52 cm.) wide, 18½ in. (47 cm.) deep (2)

$10,000-15,000

PROVENANCE:
Acquired from Kraemer, Paris.

The elegant design of these 'Louis Quatorze' stools reflects the influence of the carvers Jean and his sons René and Thomas Pelletier, Huguenot emigrés who supplied furniture to the courts of William III and Queen Anne. Their pieces often feature tapering squared legs with gadrooned caps and feet, as seen on a giltwood side table, *circa* 1704-1705, in the British Royal Collection, now housed in the Bow Room at Buckingham Palace.

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JACQUES CAFFIERI:
A PAIR OF 'CHENETS AUX CHEVAUX MARINS'

■13

A PAIR OF EARLY LOUIS XV ORMOLU CHENETS

ATTRIBUTED TO JACQUES CAFFIERI, CIRCA 1740

In the form of a male and female triton each astride a seahorse atop richly modeled shells and rockwork, on scrolling and gadrooned bases, each stamped several times with a spurious '*C Couronné Poinçon*'
20 in. (51 cm.) high, the female example (2)

$150,000-250,000

PROVENANCE:
Anonymous sale; Christie's, Monaco, 15 December 1996, lot 80.
Acquired from Kraemer, Paris.

EXHIBITED:
Rijksmuseum, Amsterdam, *Six mois d'art au Rijksmuseum*, 1936.

LITERATURE:
L'Art Belge, July 1936, p. 93.

THE ATTRIBUTION TO JACQUES CAFFIERI

These boldly sculptural chenets, conceived as a triton and nereid riding seahorses amid dynamic scrolls, rockwork and *rocaille*, are attributed to the *sculpteur, fondeur et ciseleur du roi* Jacques Caffieri (1678-1755), perhaps the greatest *bronzier* of the Rococo period. The mark of Caffieri is apparent not only in their highly ambitious scale—his workshop was among the few in the first decades of the eighteenth century with the technical ability to produce ormolu works of these proportions—but also in their characteristically inventive, audacious curves and vigorous asymmetry. They may relate to a pair of chenets by Caffieri in the Wallace Collection, London (inv. nos. F107 and F108), where also are preserved some of the magnificent *bronzes d'ameublement* supplied to Madame Infante, Louis XV's eldest daughter, to furnish the Palazzo at Colorno following her marriage to the Duke of Parma, a commission synonymous with Caffieri's elite status among *bronziers* (inv. nos. F83 and F84).

The present chenets are not signed, but are identical in key areas to a pair signed by Caffieri and sold from the collection of Mme. Louis Burat, Galerie Charpentier, Paris, 17-18 June 1937, lot 93. While the overall compositions of the two pairs of chenets differ (the triton and nereid on Madame Burat's chenets do not ride seahorses, but instead recline on large shells) the modeling of the figures from the waist up is identical. It was common practice for *bronziers* of the eighteenth century to retain models called *poupées* for figures and animals, allowing their workshops to reuse figures without having to sculpt anew. The same figures can thus appear multiple times, and in

Design for a chenet of this model, from the collection of Lodewijk Houthakker, Amsterdam

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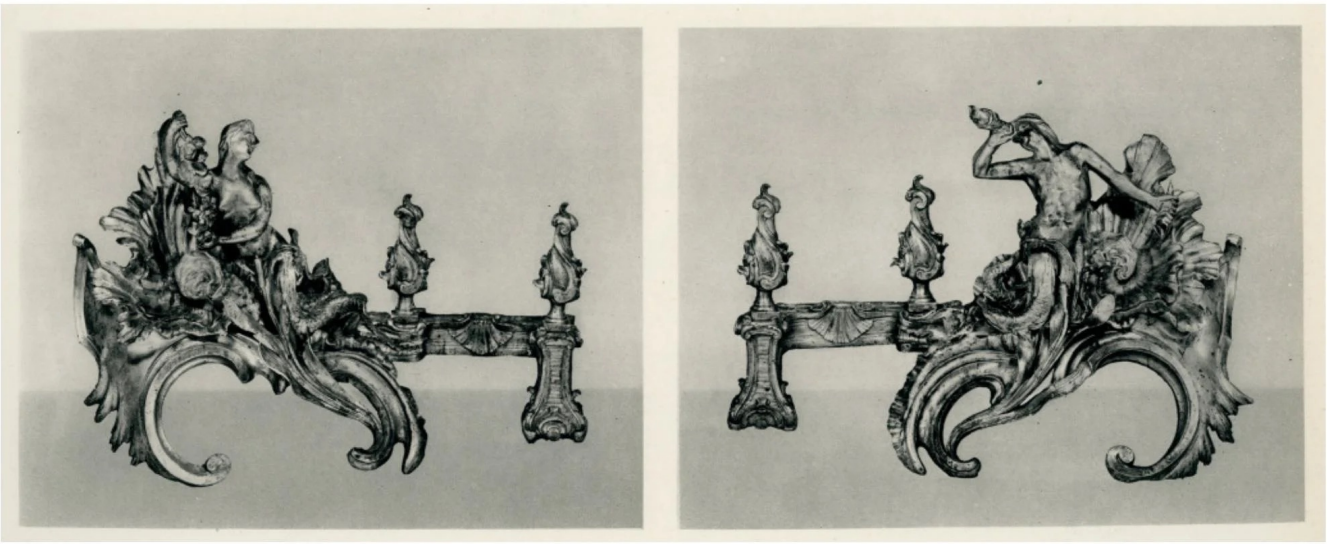
various configurations, in different products from the same *atelier*. A design drawing for the male chenet from the collection of Lodewijk Houthakker, Amsterdam, may be in Caffieri's hand. The drawing was previously attributed by Peter Fuhring to Caffieri's contemporary, the sculptor Lambert-Sigisbert Adam (1700-1759), but Fuhring was unaware of Caffieri's chenets in Mme. Burat's collection at the time of this attribution, and could not have used them as evidence (see P. Fuhring, *Drawings for Architecture and Ornament: the Lodewijk Houthakker Collection*, I, pp. 366 and 373, cat. no. 581). Of curious nature are the repeated crowned 'C' stamps throughout, added later in imitation of the *'C' couronné poinçon* used between 1745 and 1749. The C stamp found on French bronzes was once believed to be a personal signature of Caffieri himself, and it may be possible that whoever applied them to the present chenets may have intended to emphasize an association with Caffieri as their creator.

Nothing is known of the chenets' history before 1998, though their ambitious scale and apparently unique model suggest that they were a special commission. Their maritime subject, emblematic of the mythology and riches of the sea, suggests an admiral or other high-ranking officer of the navy as a possible patron. Louis Alexandre de Bourbon, comte de Toulouse (1683-1737) and *grand amiral de France* was proposed as a possible candidate, with the chenets therefore being associated with a pair recorded in successive inventories of the *galerie dorée* at the *hôtel* de Toulouse. These were described in the 1744 inventory as *une grande et forte grille de fer à quatre branches garnie de deux figures de Fleuve et de Rivière de cuivre doré d'or moulu*, and in 1793 as *une grande et forte grille de feu à quatre branches de fer ornés de deux figures de cuivre doré d'or moulu, l'un représentant l'Océan et l'autre Thétis*. This hypothesis is likely not to be correct, however, as the iconography typically used for Oceanus and Tethys, though maritime in theme, does not correspond with the figures on the present lot. Furthermore, the chenets in *galerie dorée* would most likely have been delivered *circa* 1720, when François-Antoine Vassé provided its decoration. The chenets could have been commissioned for another room in the *hôtel* of the *grand amiral*, or just as possibly for any number of other collectors associated the navy, including Jean-Frédéric Phélypeaux, comte de Maurepas, who served as its *ministre* from 1723 to 1749, and Florent-Marcellin de Selle and his son, Marcellin-François-Zacharie de Selle, who successively served as *trésorier général de la Marine*. Although household inventories for these figures are preserved and record chenets in their collections, the text typically does not offer enough description to allow positive identification of the present pair.



The related chenets signed by Caffieri from the collection of Madame Burat, 1937

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■14

A PAIR OF LOUIS XIV GILT-WALNUT TABOURETS

LATE 17TH CENTURY

Each with a square seat covered in crimson silk damask, on tapering square legs carved with descending flowers, with square fluted and gadrooned feet joined by foliate scrolling stretchers

17½ in. (44.5 cm.) high, 16¼ in. (41.5 cm.) wide, 16¼ in. (41.5 cm.) deep (2)

$8,000-12,000

PROVENANCE:

Acquired from Galerie Fabius Frères, Paris.

■15

A PAIR OF LOUIS XIV GILT WALNUT FAUTEUILS

CIRCA 1700

Each with an arched back and seat covered in close-nailed crimson and gold silk with foliate-carved scrolling arms on block and gadrooned legs joined by stretchers, one with label indistinctly inscribed in ink ANCIENNE COLLECTION/DE DUC DE LEVIS MIREPOIX

45¾ in. (116.5 cm.) high (2)

$8,000-12,000

PROVENANCE:

Possibly Antoine, duc de Lévis-Mirepoix (1884-1981).

Acquired from Galerie Segoura, Paris.

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■16

AN OVAL WHITE MARBLE RELIEF PORTRAIT OF A LADY

FRENCH, CIRCA 1720

Depicting a maiden with pearl-wrapped tendrils, within a later ormolu frame
22 in. (56 cm.) high, framed

$5,000-8,000

PROVENANCE:
Acquired from Galerie Segoura, Paris.

■17

A REGENCE OAK CANAPE A OREILLES

CIRCA 1720

The undulating back with arched cresting carved with a flower-filled cornucopia flanked by *rocailles*, the downswept arms carved with scrolling terminals, the back and seat covered in russet velvet, on shell-headed cabriole legs with scrolled feet
42 in. (107 cm.) high; 52½ in. (133.5 cm.) wide; 30 in. (76.5 cm.) deep

$8,000-12,000

PROVENANCE:
Antenor Patiño; Palais Galliéra, Paris, 9-10 June 1976, lot 190.
Acquired from Galerie Kugel, Paris.

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■18

AN ITALIAN PORPHYRY VASE

ROME, MID-17TH CENTURY

Of campana form, the rim carved with egg-and-dart, the handles carved as stylized scrolls, the gadrooned body on a round socle, originally with lid, the socle associated

18 in. (46 cm.) high, 22½ in. (57.5 cm.) wide, over handles

$150,000-250,000

PROVENANCE:

Private European Collection.
Anonymous Sale; Christie's, New York, 26 October 1994, lot 109.
Acquired from Alain Moatti, Paris.

LITERATURE:

A. Gonzalez-Palacios, *Il Tempio del Gusto: Roma e Il Regno delle due Sicil*e, Milan, 1984, vols. I and II, pp. 175-176 and p. 147, fig. 334.

The combination of porphyry, a stone embodying an allusion to royal and princely taste, with the strikingly abstract design of this vase's handles lend this lot a unique and timeless quality. A virtually identical vase is preserved in the Museo Nacional del Prado, Madrid, and was acquired by Philip IV of Spain through his viceroy in Naples, the conde de Oñade in 1652, apparently at the advice of Diego Velázquez (A. González-Palacios. *Il Tempio del Gusto: Le Arti decorative in Italia fra classicismi e barocco. Roma e il Regno delle due Sicilie*, II, Milan, 1984, p. 147. fig. 335). González-Palacios relates the vase in the Prado to a pair of *nero antico* marble amphorae with serpentine-form handles attributed to the porphyry specialist Silvio Calci, after the design by Alessandro Algardi (1598-1654) now in the Galleria Borghese (*ibid.,* p. 175). Similarly to his contemporaries, Algardi executed various designs for non-figural works, including vases, all of which, not unlike the handles on the present lot, are highly imaginative and original. For examples of Algardi's vase designs see one in the collection of the Metropolitan Museum of Art (acc. no. 1979.131) and another offered Sotheby's, London, 29 July 2020, lot 200. According to González-Palacios, an additional comparable vase is a single porphyry urn preserved in the Basilique Sainte-Marie-Madeleine in Saint-Maximin-la-Sainte-Baume, an important center for the cult of Mary Magdalene, (*ibid.,* p. 175). This urn was similarly manufactured in a Roman workshop and later blessed by Pope Urban VIII, before it was used to transpose the relics of Mary Magdalene in 1660. Louis XIV personally attended this sacred occasion, making the pilgrimage to Saint-Maximin-la-Sainte-Baume to witness the solemn rite.

Porphyry vase of the same design at the Museo Nacional del Prado, Madrid ©Photographic Archive Museo Nacional del Prado

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■19

A MEISSEN PORCELAIN 'SELADON'-GROUND TEA CADDY AND COVER

CIRCA 1735-1740, FAINT BLUE CROSSED SWORDS MARK, GILDER'S 74. TO BOTH PIECES

Of rectangular form, the cover and each side with a turquoise ground and quatrefoil cartouches edged in black and gilt, painted with figures on horseback, in landscapes and quayside, the top with painted with *holzschnitt Blumen*

4⅞ in. (12.5 cm.) high (2)

$1,500-2,000

PROVENANCE:

Acquired from Brian Haughton Antiques, London.

■20

A MEISSEN PORCELAIN TEA CADDY AND COVER

CIRCA 1740-1745, BLUE CROSSED SWORDS MARK AND PRESSNUMMER 19 TO THE CADDY, GILDER'S 18. TO BOTH PIECES

Painted front and back with figures in landscapes within gilt *ombrierte Laub-und-Bandelwerk* cartouches, the sides in the style of Watteau with fashionable couples in park settings, the shoulder with *holschnitt Blumen*, the upper edge gilt with a band of *Gitterwerk*

4¼ in. (10.5 cm.) high (2)

$1,000-2,000

PROVENANCE:

Acquired from Brian Haughton Antiques, London.

■21

A DUC DE VILLEROY PORCELAIN FIGURE OF A CHINESE BOY

CIRCA 1740, BLUE .D.V. MARK

The soft-paste figure modeled seated, wearing a red-flowered shirt, the neck and sleeve hems edged in yellow, red-striped green trousers and red slippers, his arms bent at the elbow, his hands in fists as if holding something, the objects now lacking

4¼ in. (10.7 cm.) high

$3,000-5,000

PROVENANCE:

Acquired from Dragesco-Cramoisan, Paris.

LITERATURE:

G. Le Duc, *Porcelaine Tendre de Chantilly au XVIIIe Siècle*, Paris, 1999, p. 315.

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■22

A REGENCE GILTWOOD CENTER TABLE

CIRCA 1720

With a rectangular associated Sicilian jasper marble inset top, the frieze at each side centered by a relief-carved dragon, on dragon-form supports, the underside of the marble inscribed *Kraemer* in red, possibly originally a stand either for a lacquer cabinet or tray
28¼ in. (72 cm.) high, 35¾ in. (91 cm.) wide, 18½ in. (47 cm.) deep

$10,000-15,000

PROVENANCE:
Acquired from Kraemer, Paris.

■23

A SET OF FOUR EARLY LOUIS XV GILTWOOD CHAISES

CIRCA 1735

Each with an arched back and rectangular seat with loose cushion covered in green silk damask, the backs with plain molded surrounds and the seat rails with basketweave texturing, on shell-headed cabriole legs with scroll feet, with leather inventory label inscribed *2233*
36 in. (91.5 cm.) high (4)

$4,000-6,000

PROVENANCE:
Acquired from Perrin, Paris.

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■24

A PAIR OF REGENCE ORMOLU-MOUNTED CHINESE WUCAI PORCELAIN CACHE-POTS

THE ORMOLU CIRCA 1720, THE PORCELAIN TRANSITIONAL PERIOD, CIRCA 1650

Each of circular tapering form with a gadrooned rim and foliate-cast handles, the sides with bearded Neptune masks and strapwork on a gadrooned base, the porcelain with dragons and scrolling foliage on a white ground, some restorations to porcelain, with leather inventory label inscribed *2807*
9¼ in. (23.5 cm.) high (2)

$40,000-60,000

PROVENANCE:
Acquired from Perrin, Paris.

Wucai, meaning 'five colors,' is a decorative technique that originated during the Ming Dynasty, reaching its peak under the reign of the Jiajing Emperor (1522-1566) and representing a major turning point in the development of Chinese polychrome porcelain. Despite its name, *wucai* is not strictly limited to five colors, but still most typically combines three main overglaze enamels—red, green and yellow—with underglaze blue and black outlining, on the white porcelain body. In contrast to the prized delicacy and softness of the slightly earlier *doucai* ('joined colors') palette, *wucai* is notable for its vibrant colors

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and bold, often comparatively free, style of painting. Wares in this palette were relatively uncommon in France in the eighteenth century, and highly valued for their bold colors and patterning. The present pair represent a fusion of seventeenth-century porcelain bodies, enriched with mounts from the French Régence period that would have epitomized contemporary interior fashion. The upper section of each body has been cut down (possibly after a damage in transit, but more likely simply to create a more marketable shape) but the overall effect is made complete again by the masterful designer of the mounts.

Wucai porcelain mounted in eighteenth-century ormolu appears somewhat infrequently on the auction market, with some notable recent examples including a single cache-pot from the Collection of Carroll Petrie & European Decorative Arts from the Birmingham Museum of Art, Alabama, sold Christie's, New York, 31 March 2016, lot 1201; and a pair of cache-pots sold Christie's, London, 6 July 2012, lot 70.

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■25

A LOUIS XIV STYLE GILTWOOD TABOURET UPHOLSTERED IN A SAVONNERIE CARPET FRAGMENT

THE SAVONNERIE CIRCA 1750, THE TABOURET MODERN

Square. with tapering legs and an H-form stretcher
18 in. (46 cm.) high, 22¾ in. (58 cm.) wide, 22¾ in. (58 cm.) deep

$3,000-5,000

PROVENANCE:
The Savonnerie acquired from Kraemer, Paris.

■26

A LOUIS XVI STYLE EBONIZED WOOD BANQUETTE UPHOLSTERED IN A SAVONNERIE CARPET FRAGMENT

THE SAVONNERIE CIRCA 1680, THE BANQUETTE MODERN

The rectangular panel woven with flowering vases and ribbon-tied scrolling acanthus and flowers on a black ground, on faceted tapering legs
18½ in. (47 cm.) high, 69 in. (175.5 cm.) wide, 23 in. (58.5 cm.) deep

$3,000-5,000

PROVENANCE:
The Savonnerie acquired from Galerie Kugel, Paris.

■27

A REGENCE GILTWOOD AND CANED DUCHESSE

CIRCA 1725

The back and seat with floral-embroidered cream upholstery, the frame carved with shells, on short cabriole legs
79¼ in. (201 cm.) long

$5,000-8,000

PROVENANCE:
Acquired from Galerie Segoura, Paris.

27

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■28

A SET OF FOUR GILTWOOD TABOURETS

ONE SOUTH GERMAN, CIRCA 1740, THREE OF A LATER DATE

The rectangular seats with floral-embroidered cushions above pierced shell-carved friezes, the legs with entwined dragons joined by *rocaille* stretchers, the 18th-century example inscribed 'F' to the underside of the stretcher
21½ in. (55 cm.) high, 24½ in. (62.5 cm.) wide, 20 in. (51 cm.) deep (4)

$25,000-40,000

PROVENANCE:
(For the eigheenth-century example):
Almost certainly that sold from collection of Mr. and Mrs. Ralph Slazenger, Powerscourt, Enniskerry, County Wicklow, Ireland; Christie's House Sale, 24-25 September 1984, lot 444.
Acquired from B. Fabre & Fils, Paris.

The carved serpent-dragons entwined around the legs of these tabourets relate this lot the *oeuvre* of Nicolas Pineau (1684-1754), whose designs for similar fantastical beasts can be found in his *Nouveaux Desseins de Pieds de Tables et de Vases et Consoles de Sculpture en bois*, published by J. J. Mariette in 1734. The heads of the dragons are similar to those which appear on a console table in the Musée des Arts Décoratifs, Paris, illustrated in *Chefs-d'oeuvre du Musée des Arts Décoratifs*, Paris, 1985, p. 49. The dragon motif, whether winged or serpent-form, was employed to great effect by European *dessinateurs* in the first half of the eighteenth century, enjoying especially great popularity in the lands of the Holy Roman Empire. These stools are closely related to the work of the carver Ferdinand Hundt (c. 1704-1758), who was employed by the Prince-Bishop of Würzburg in the 1740s. Hundt's distinctive style was influenced by the activity of the Vienna-trained sculptor Johann Wolfgang van der Auvera (708-1756), with whom Hundt worked in the prince-bishop's *Residenz*. A console table by Hundt featuring dragons similarly wrapped around the legs is at Schloss Favorite in Rastatt and Schloss Bruchsal (H. Kreisel, *Die Kunst des deutschen Möbels*, II, Munich, 1970, figs. 566 and 568). An armchair with dragon-form arms, attributed to Hund, is preserved in Schloss Schwetzingen (*ibid.*, fig. 567). A pair of stools and a bench *en suite* identical to this lot were sold Christie's, New York, 17-18 July 2007, lots 255 and 256. Other stools of this design, presumably from the same suite, include a pair sold Sotheby's, Florence, 23 May 1988, lot 570; a pair sold Sotheby's, New York, 10-11 March 1961, lot 324; and another pair sold Sotheby's, New York, 11-12 November 1960, lot 751.

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■29

A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE IMARI PORCELAIN SQUARE CACHE-POTS

THE ORMOLU CIRCA 1745-1749, THE PORCELAIN KANGXI PERIOD (1662-1722)

Each square vase painted in the Imari palette with river landscapes, the sides with rockwork issuing flowering plants, mounted with gadrooned rims and bases joined by confronting C-scroll handles, the mounts stamped with the *'C.' couronné poinçon*

6¾ in. (17 cm.) high, 6¾ in. (17 cm.) wide, 4 in. (10 cm.) deep (2)

$7,000-10,000

PROVENANCE:

Acquired from A&J Speelman, Ltd., London.

The *'C couronné poinçon'* was a tax mark used in France between March 1745 and February 1749 on any alloy containing copper.

■30

A PAIR OF RESTAURATION ORMOLU-MOUNTED CHINESE WUCAI PORCELAIN CACHE-POTS

THE ORMOLU SECOND QUARTER 19TH CENTURY, THE PORCELAIN TRANSITIONAL PERIOD, CIRCA 1650

Each of circular tapering form with a gadrooned rim, the sides with lion's masks and strapwork handles, on gadrooned bases, the porcelain with underglaze blue rockwork issuing flowering plants including peony, prunus and chrysanthemum

10 in. (25.5 cm.) high (2)

$15,000-25,000

PROVENANCE:

Acquired from Galerie Segoura, Paris.

■31

A REGENCE GILTWOOD FIRESCREEN

CIRCA 1720

The rectangular rising panel covered in embroidered claret velvet, within a ribbon-tied reeded frame carved with scrolls and foliage on dual scrolling feet

43 in. (109.5 cm.) high, 32½ in. (82.5 cm.) wide, 15½ in. (39.4 cm.) deep

$6,000-10,000

PROVENANCE:

Acquired from Kraemer, Paris.

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■32

A REGENCE GILTWOOD FIRESCREEN

THE FRAME CONSTRUCTED WITHOUT PEGS, BUT PROBABLY CIRCA 1720, THE SAVONNERIE FRAGMENT CIRCA 1750

The frame carved with shells and scrolling acanthus, fixed with a Savonnerie carpet fragment woven with large-scale flowers within a foliate cartouche, on twin scrolling supports with hoof feet
46¼ in. (117.5 cm.) high, 33 in. (84 cm.) wide, 14 in. (35.5 cm.) deep

$6,000-10,000

PROVENANCE:
Acquired from Michel Meyer, Paris.

■33

A PAIR OF FRENCH GILTWOOD CONSOLE TABLES

ONE REGENCE, CIRCA 1725, ONE OF A LATER DATE

Each with an associated serpentine *brèche d'alep* marble top above a pierced frieze with a central lion mask, the inscrolling legs headed by lion's masks and carved with dragons, joined by a pierced shell-from stretcher, minor differences between the marbles, one possibly earlier
31¾ in. (81 cm.) high, 35½ in. (90.5 cm.) wide, 19½ in. (49.5 cm.) deep (2)

$8,000-12,000

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■34

A REGENCE BEECHWOOD CANAPE

CIRCA 1725, SLIGHTLY ALTERED IN WIDTH AND HEIGHT

The arched back with pierced *rocaille* cresting flanked by carved dragons, upholstered *à chassis* in green silk damask with close-buttoned back and seat, the seatrail carved with gadrooning and masks on cabriole legs headed with C-scrolls, the arm terminals and head of legs carved with masks

$30,000-50,000

PROVENANCE:

Georges Hoentschel; Galerie Georges Petit, Paris, 31 March 1919, lot 285. Acquired from Perrin, Paris.

LITERATURE:

G. Henriot and C. Masson, *Les Beaux Meubles Des Collections Privés*, Paris 1921 (illustrated, fig. 41).

With its corners surmounted by dynamic dragons, this canapé relates to designs by the sculptor and designer Nicolas Pineau (1684-1754), whose *oeuvre* also influenced the craftsmen responsible for lot 28 in this sale. It first appeared on the art market in 1919, in the posthumous auction of the collection of the French artist and architect Georges Hoentschel, owner and proprietor of the of the internationally celebrated decorating firm, Maison Leys. Hoentschel took on projects for a number of esteemed clients including the diamond magnate Sir Julius Wernher's country estate at Luton Hoo, poet and literature critic Robert de Montesquiou, fashion designer Jaques Doucet, among French nobility and world leaders. He was also an avid collector of art, including architectural models, medieval decorative arts and Impressionist paintings. A great portion was sold to his friend, the financier John Pierpont Morgan, who in turn bequeathed the works to the Metropolitan Museum of Art. This transaction cemented Hoestschel's legacy as one of the greatest influences on the understanding, promotion and collecting of French furniture and decorative art in America during the early twentieth century.

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■35

A PAIR OF VINCENNES PORCELAIN 'BLEU LAPIS' BOTTLE COOLERS (SEAUX A BOUTEILLE 'ORDINAIRE')

CIRCA 1754-1756, BLUE INTERLACED L'S MARKS, ONE ENCLOSING DATE LETTER A, INCISED D AND 2, THE OTHER IMPRESSED D.P.

Each painted front and back with a 'muddy landscape' reserved on the deep mottled blue ground within slightly variant trefoil cartouches of gilt *ciselé*, foliate scrolls, flowers and diaper pattern, a similarly-gilt loose bouquet beneath each handle, the interior in *camaïeu rose* with flowering vines entwined between two concentric fillets

7½ in. (19 cm.) high, 10¼ in. (26 cm.) wide, overall (2)

$12,000-18,000

PROVENANCE:

Acquired from Adrian Sassoon, London.

■36

A PAIR OF LOUIS XV ORMOLU TWO-BRANCH WALL-LIGHTS

CIRCA 1745-1749

Each backplate profusely cast with oak leaves, one with central bust of a stag, the other with a boar, each issuing asymmetrical scrolling arms cast with oak leaves and foliage and stamped with the *'C. Couronné Poinçon'* multiple times

23 in. (58.5 cm.) high (2)

$40,000-60,000

PROVENANCE:

Acquired from Galerie Etienne Levy, Paris.

The *'C' couronné poinçon* was a tax mark used on any alloy containing copper between March 1745 and February 1749.

With their naturalistic oak-leaf branches entwined with a boar and a stag, these wall-lights reflect the Louis XV *pittoresque* style in its purest form, while their hunting subjects reflect the passion for *la chasse* at the court of Louis XV. Such elaborate and ambitious types of objects were executed by various *bronziers* in the 1740s and 1750s, including the *orfèvre* and *fondeur du Roi* Jean-Claude Duplessis *père* (1699-1774) as well as the famed Jacques Caffieri (1678-1755), and promoted by *marchands-merciers* such as Lazare Duvaux. A number of Louis XV and Louis XVI ormolu objects featuring hounds, boars, stags, hunters and other attributes of this noble pastime are known. These include a pair of Louis XVI *chenets* by Quentin-Claude Pitoin in the Metropolitan Museum of Art (acc. nos.. 1977.102.5 and 1977.102.6); a Louis XV pair in the Rhösska Museum in Göteborg (inv. RKM 5:a-1951 and RKM 5:b-1951); and a pair of wall-lights sold Christie's, London, 12-13 January 2005, lot 392. The inventory prepared upon Caffieri's death in 1755 also lists a pair of *chenets* cast with hound figures: "*un autre modèle de garniture de gril représentant d'un côté un chasseur lançant un épieu sur un sanglier et de l'autre une amazone et deux chiens*." Furthermore, hunt-themed works by Caffieri are known to have been to delivered to the duchess of Parma, daughter of Louis XV. These include *chenets*, one of which is signed by Caffieri, now in the Quirinale, Rome, (A. González-Palacios, *Il Patrimonio Artistico del Quirinale: I Mobili Francesi,* Milan, 1996, pp. 264-267, cat. nos. 67-68). A closely related pair of wall-lights, with hounds chasing boar among oak leaves, previously in the Patiño collection, was sold from the collection of Jerrold Perenchio; Christie's, New York, 1-16 September 2020, lot 171 ($68,750). A further pair of wall-lights sculpted with a stag's head and oak leaves by Jean-Joseph de Saint-Germain is illustrated in H. Ottomeyer and P. Pröschl, *et al, Vergoldete Bronzen*, I, Munich, 1986, p. 109, fig. 2.2.5.

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■37

A LOUIS XV ORMOLU-MOUNTED CHINESE BLANC-DE-CHINE PORCELAIN FIGURE OF A LAUGHING BUDDHA

THE ORMOLU CIRCA 1750, THE PORCELAIN EARLY 18TH CENTURY

The figure seated in typical pose and laughing broadly, on an elaborately scrolling pierced *rocaille* base
10¼ in. (26 cm.) wide

$8,000-12,000

PROVENANCE:
Acquired from Aveline, Paris.

■38

A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE AND FRENCH PORCELAIN TWO BRANCH CANDELABRA

THE ORMOLU AND PORCELAIN MID-18TH CENTURY

Each with a seated Chinese blue and white porcelain laughing boy, on a mound base applied with ormolu lizards and shells, issuing naturalistic branching candle-arms mounted with white porcelain flowers and two urn-form nozzles, differences to bases
7¼ in. (18.5 cm.) high (2)

$7,000-10,000

PROVENANCE:
Ortiz-Patiño Collection, according to Perrin invoice.
Acquired from Perrin, Paris.

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■39

A LOUIS XV ORMOLU-MOUNTED AND BRASS-INLAID GREEN-STAINED HORN MUSICAL CARTEL A MUSIQUE

THE DIAL SIGNED MOISY A PARIS, THE CASE BY ADRIEN DUBOIS, CIRCA 1750

The circular dial enameled with Arabic and Roman chapters, the case with pierced scrolling *rocaille* cresting and framing ornamented with trailing flowers, the backplate engraved *Moisy* and *No 316,* the barrel engraved *Moisy a Paris*, the reverse stamped *A. DUBOIS JME*
44½ in. (113 cm.) high, 19 in. (48.5 cm.) wide, 9 in. (23 cm.) deep

$60,000-100,000

PROVENANCE:
Anonymous sale; Mayenne, 26 April 1998, lot 200.
Acquired from Aveline, Paris.

Adrien Dubois, *maître* in 1741.

This spectacular cartel clock belongs to a select group of this eye-catching form executed in Boulle marquetry, red *vernis* and in this case, green-stained horn. Others in the group comprise:

- one sold from the collection of Robert de Balkany; Sotheby's, Paris, 20 September 2016, lot 70 (in polychrome Boulle marquetry, previously in the collection of Partridge, London)
- one formerly with Michel Meyer, Paris (in Boulle marquetry, the movement by Baillon)
- one in red *vernis* sold Martin et Chasselat, 22 November 1992, lot 121, and subsequently Delvaux, Paris, 30 June 2010, lot 116
- one in Boulle marquetry, sold Koller, Zurich, 19 September 2013, lot 1076 (the movement by Etienne Le Noir)

ADRIEN DUBOIS
Little is known of this accomplished cabinet-maker who made a particular specialty of clock cases. He was the nephew of Jacques Dubois, one of the foremost cabinet-makers of the Louis XV period, and before achieving his *maîtrise* was the *chef d'atelier* of Bernard II Van Risenburgh (BVRB). Other recorded works by him include a *régulateur* in the Musée des Arts Décoratifs, Paris (inv. no. 15106) and a pair of consoles supplied to Louis-Antoine Crozat de Thiers in the Victoria and Albert Museum, London (acc. nos. 1021:1 to 3-1882). He must also have worked as a restorer, as indicated by the presence of his stamp on the famous *bureau plat* by Boulle from the Ashburnham-Givenchy collections (sold Christie's, Monaco, 4 December 1993, lot 68).

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■40

A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE CELADON-GLAZED PORCELAIN EWERS

THE ORMOLU THIRD QUARTER 18TH CENTURY, THE PORCELAIN EARLY 18TH CENTURY

Each porcelain vase of lobed section, mounted with a scrolling foliate rim and lip and a bifurcated scroll handle cast with bulrushes, on a pierced base cast with scrolling foliage

14½ in. (37 cm.) high (2)

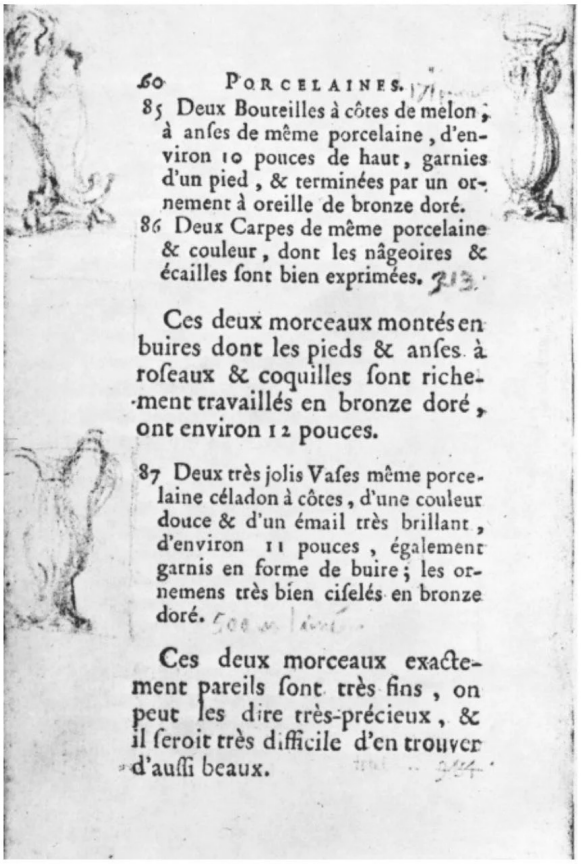
$80,000-120,000

PROVENANCE:

Acquired from Kraemer, Paris.

These vases have been cleverly converted by the *bronzier* into ewers, or *buires*, through the addition of an ormolu handle and spout, and a number of examples are recorded in notable collections in the eighteenth century. Lazare Duvaux, the most important dealer of mounted porcelains in Paris, sold what must have been a similar pair of mounted celadon ewers to Madame de Pompadour on 6 December 1751, for the huge sum of 1,680 *livres*. Madame de Pompadour's pair were described as *'Deux autres vases en hauteur de porcelaine céladon ancienne, montés en forme de buire, en bronze ciselé dorés d'or moulu'*, and on 3 August of the same year he sold to the comte du Luc: '*Deux buires de porcelaine Céladon, garnies en bronze doré d'or moulu, 720 Livres*'. A further pair of ewers specifically described as being in celadon porcelain were sold in the collection of the celebrated connoisseur Jean Gaignat in 1769, when they were described as '*Deux très jolis Vases même porcelain celadon à côtes, d'une couleur douce & un émail très brillant, d'environ 11 pouces, également garnis en formes de buires ; les ornemens très bien ciselés en bronze doré*'. These ewers are illustrated in the celebrated copy of this catalogue annotated by Gabriel de Saint-Aubin, where the bodies appear to have the same ribbing.

A closely related pair of ewers, with the same distinctive ribbed celadon porcelain bodies, is in the Wrightsman Collection in the Metropolitan Museum of Art (illustrated in F.J.B. Watson, *The Wrightsman Collection, Porcelain,* Greenwich, 1970, vol. IV, p. 414, cat. 188 A-B). Other related ewers are in the Jones Collection in the Victoria and Albert Museum (illustrated in Apollo, February 1957, p. 63), and two pairs in the Rothschild Collection, Waddesdon Manor (illustrated in G. de Bellaigue, *The James A. de Rothschild Collection at Wadesdon Manor: Furniture and Gilt Bronzes,* Fribourg, 1974, vol. II, cat. no. 195, pp. 750-751, the bodies in blue porcelain, stamped with the crowned 'C' and thus dated 1745-1749, and cat. 197. pp.754-755, the bodies in celadon porcelain), while a further related pair of ewers, also with ribbed celadon bodies, was sold from the collection of Alexandrine de Rothschild; Sotheby's, London, 18-19 May 1967, lot 137.



60 PORCELAINES.

85 Deux Bouteilles à côtes de melon, à anſes de même porcelaine, d'environ 10 pouces de haut, garnies d'un pied, & terminées par un ornement à oreille de bronze doré.

86 Deux Carpes de même porcelaine & couleur, dont les nâgeoires & écailles ſont bien exprimées.

Ces deux morceaux montés en buires dont les pieds & anſes à roſeaux & coquilles ſont richement travaillés en bronze doré, ont environ 12 pouces.

87 Deux très jolis Vaſes même porcelaine céladon à côtes, d'une couleur douce & d'un émail très brillant, d'environ 11 pouces, également garnis en forme de buire; les ornemens très bien ciſelés en bronze doré.

Ces deux morceaux exactement pareils ſont très fins, on peut les dire très-précieux, & il ſeroit très difficile d'en trouver d'auſſi beaux.

Catalogue of the Gaignat sale in 1769, showing a closely-related pair of ewers, lot 87

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■41

A LOUIS XV ORMOLU-MOUNTED BOIS SATINE AND CHINESE LACQUER BUREAU PLAT

BY BERNARD II VAN RISENBURGH, CIRCA 1735-1740

The serpentine leather-lined top with foliate and shell-cast caps to the corners above three frieze drawers, the drawer-fronts and sides inset with ten Chinese lacquer panels decorated with landscapes and spaced by *rocaille* mounts on cabriole legs with richly cast chutes trailing to later sabots, stamped twice *BVRB* to back edge, the end mounts struck with the '*C' couronné poinçon*, *circa* 1745 and probably associated

31¾ in. (81 cm.) high, 79 in. (200.1 cm.) wide, 40 in. (102 cm.) deep

$400,000-600,000

PROVENANCE:

Private European collection.
Acquired from Galerie Segoura, Paris.

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Bernard II Van Risenburgh, *maître* before 1730.

This spectacular and monumentally scaled *bureau plat* is a brilliant example of the talent of one of the most important cabinetmakers of Louis XV's reign, Bernard II van Risenburgh, who elevated the Rococo style to the height of refinement. It is one of the largest recorded examples in his *oeuvre* and one of a select few *bureaux plats* by him to incorporate lacquer. His many collaborations with the most important *marchands merciers* of his time, such as Thomas-Joachim Hébert, Lazare Duvaux and Simon-Philippe Poirier, allowed him to design furniture of unprecedented opulence for a wealthy clientele. The *marchands-merciers* also supplied him with precious materials such as Japanese lacquer and Sèvres porcelain, to incorporate into his finest creations, while their finding allowed him to create exceptionally fine ormolu mounts, characterized by the fineness of their chasing. Although he responded to specific commissions, he nonetheless developed a highly personal and recognizable style.

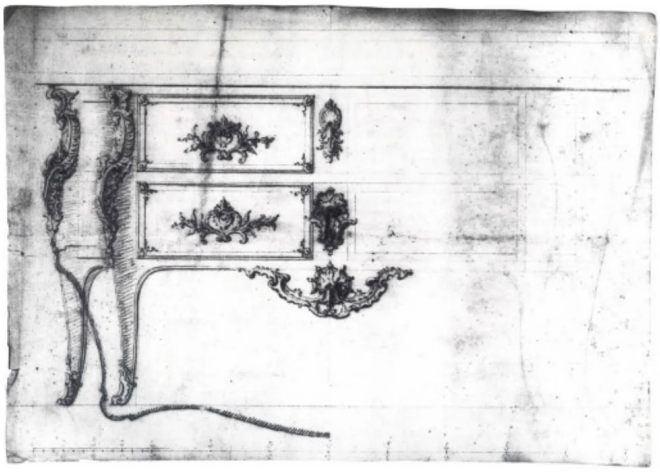
This desk, marked by its sinuous lines, is one of a series of similar works that he began producing in the 1730s. A model similar to the present lot appears in a painting by Louis Tocqué (1698-1772) portraying Louis, the young Dauphin, commissioned in 1739 and now in the Musée du Louvre (inv. no. 8174), featuring closely related shell-cast *chutes*. Another desk of this type supplied to the Wittelsbach court, is in the Residenz, Munich, (B. Langer, *et. al*., *Die Möbel der Residenz München: Die französischen Möbel des 18. Jahrhunderts*, Munich and New York, 1995, p. 103). Although overall very similar, the ormolu *chutes* on the desk in Munich are somewhat simpler than those on this bureau. The corner mounts here, featuring highly sculptural shell motifs, are also closely related to the ormolu *chutes* found on lacquer commodes by BVRB also in the former Wittelsbach collections at the Residenz and one at Schloss Nymphenburg, (*ibid*., pp. 94, 98 and 88, respectively).

Bureaux plats are uncommon in BVRB's *oeuvre*, comprising only about one tenth of his output. Most known examples were executed in plain wood veneers and those incorporating lacquer panels are very rare.

A comparable bureau by BVRB featuring Chinese lacquer panels sold Galerie Charpentier, Paris, 26 June 1951, lot 193, then at Ader, Monaco, 11 November 1984, lot 79, and finally by Binoche, Paris, 18 October 1995 when it was sold from the estate of Marcel Bissey (FF 1,850,000). BVRB's other desks of this model, but without lacquer panels, include one formerly in the Kann, de Portago and Guest collections and sold Sotheby's, Monaco, 25-26 June 1979, lot 46; an example in the collection of Madame André Saint, sold Galerie Charpentier, Paris, 20-21 May 1935, lot 185 (illustrated in J. Nicolay, *L'art et la manière des Maîtres ébénistes Français au XVIIIème siècle*, I, Paris, 1976, p.85, fig. C.); and another from the former collection of the duc de Richelieu, Maréchal de Belle-Isle (1696-1788), now in the Metropolitan Museum, New York (acc. no. 2019.283.5). Finally, there is a series of similar desks with slightly different bronzes, such as the one sold at Sotheby's, Paris, 5 May 2015, lot 149 with floral marquetry, and another sold at Christie's, Paris, 30 November 2016, lot 121 with a chevron frieze. Most recently, a desk of this model veneered entirely in amaranth was sold from the Rothschild Collection at Christie's, New York, 11 October 2023, lot 35 ($1,260,000). Among all of the abovementioned *bureaux*, only the desk sold in 1979 is of the same dimensions as the present lot and all other examples are smaller—in most cases to a significantly degree.

Desks incorporating lacquer panels are among the rarest in BVRB's *oeuvre*. Certainly not a novelty by the mid-eighteenth century, one of the earliest known examples of a *bureau plat* featuring a combination of exotic veneer and Asian lacquer (*un bureau de bois de violette plaqué à pieds de biche avec des compartiments de bois de la Chine*) was delivered to the comte d'Evreux before July 1731. The diary of the cabinet-maker Pierre IV Migeon reveals that between 1730 and 1736,

Portrait of the Dauphin, by Louis Tocqué, 1739, featuring a related bureau plat



Design for a commode by BVRB featuring the same angle mount model

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he delivered several pieces combining lacquer and precious woods to a prestigious clientele. Among them was the comte de Rottembourg, French ambassador to Spain, who in 1734 commissioned *un bureau à écrire et un serre-papiers assortissant de bois de violet plaqué de la Chine, garni d'ornements de bronze doré d'or moulu* from Migeon at the large sum of 3,600 *livres*.

Furniture incorporating lacquer panels is among the most sumptuous in BVRB's *oeuvre*. Interestingly, by the end of his career, furniture destined for varnishing or lacquering accounted for twenty percent of BVRB's stock, suggesting the popularity of this type of furnishing among his clientele. BVRB was a master in adapting Asian lacquer for his furniture and a number of such pieces are known. Three ebonized commodes incorporating French japanned panels in the Chinese taste by BVRB are now preserved in the Residenz, Munich (Langer, *op. cit*., pp. 94-102). Although they are mounted differently as the present lot, their *chutes* share many stylistic similarities with those seen on this desk. Another comparable piece by BVRB is a lacquer-inset bureau plat with different ormolu mounts, formerly in the collection of Gustave de Rothschild, sold Christie's, London, 10 June 1993, lot 34. In the 1764 inventory of the workshop's stock, drawn up when BVRB II handed over his business to his eldest son, Bernard III, a desk in progress is recorded with the same dimensions as this lot, and another ready to receive lacquer panels.

A related bureau plat from the Rothschild collection, sold Christie's, New York in 2023

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A PAIR OF LOUIS XV SILVER-GILT MOUNTED BLACK AND GILT LACQUER BOWLS AND COVERS

THE MOUNTS PARIS, 1738-1744, THE LACQUER 18TH CENTURY, WITH REFRESHMENTS

Circular, the bodies decorated with ships at sea, mountains, and flowers and foliage on hills, the silver-gilt rims engraved with scrolling foliage and flower heads, one raised on a circular silver-gilt foot with gadrooned rim, the other silver foot lacking, the conforming domed covers each with beaded border and three leaf finial, *both marked on upper rims, further marked on the one foot and flange of one cover*
4 in. (10.2 cm.) high (2)

$7,000-10,000

PROVENANCE:
Acquired from Louis Lefebvre, Paris.

■43

A PAIR OF LOUIS XV ORMOLU-MOUNTED JAPANESE LACQUER POT-POURRI VASES

THE ORMOLU CIRCA 1750, POSSIBLY ORIGINALLY CONCEIVED TO HAVE PORCELAIN BODIES

Each with a domed lid mounted with ormolu spiraling foliage above a pierced *rocaille*-cast band, flanked by bifurcated scrolling handles, the bodies each on a pierced base cast with scrolling foliage, one lacquer cover replaced
10 in. (25.5 cm.) high, 9 in. (23 cm.) wide (2)

$6,000-10,000

PROVENANCE:
Acquired from Galerie Segoura, Paris.

■44

A LOUIS XV ORMOLU-MOUNTED EBONY ENCRIER

CIRCA 1750

Rectangular, with two pen trays flanking compartments for an inkwell, a sander and a smaller pen tray, within ribbon-tied borders, on out-splayed scrolled feet with pierced scrolling corner mounts
14½ in. (37 cm.) high

$4,000-6,000

PROVENANCE:
Acquired from Galerie Léage, Paris.

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■45

A PAIR OF LOUIS XV GILTWOOD WALL BRACKETS

CIRCA 1740

Of unusually large size, each with a serpentine mottled gray and red marble top, the supports richly carved with foliage and putti with flower-filled baskets above pierced *rocailles*

27 in. (68.5 cm.) high, 15 in. (38.5 cm.) wide, 9 in. (25 cm.) deep (2)

$15,000-25,000

PROVENANCE:

Madame Camoin, Paris.

Acquired from Didier Aaron, Paris.

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■46

A LOUIS XV ORMOLU-MOUNTED WHITE ENAMELED AND GOLD FOIL CARTEL CLOCK

THE MOVEMENT BY FRANCOIS FILLEUL, THE ENAMEL BY A.N. MARTINIERE, DATED 1751

The waisted case on a conforming bracket and surmounted by a vase issuing porcelain flowers, white-enameled and richly gilt overall with hunting cartouches and trailing flowers, mounted with ormolu *rocailles* and further applied with *fleurs de lys*, the dial with Roman and Arabic numerals spaced by small *fleurs-de-lys*, the interior and reverse of the case with blue painting, apparently original, now with some flaking and losses, the front bulrush plaque associated, signed and dated *Martiniere, Emailleur et Pensionnaire du Roy, 1751*, the front of the bracket signed *Martiniere, fecit. 1751.*, the interior of the vase signed *A N Martiniere A. 23 ... I ... 1751 ...Du Roy*, the reverse of the movement signed *Filleul a Versailles*
40 in. (102 cm.) high, 15 in. (38.5 cm.) wide, 7¼ in. (18.5 cm.) deep

$60,000-100,000

PROVENANCE:
Anonymous sale; Sotheby's, Zurich, 16 June 1998, lot 310.
Acquired from Jeremy, Ltd., London.

Antoine-Nicolas Martinière, Almanach perpétuel et toujours nouveau dedié au Roy, enameled copper, Wallace Collection, London, UK ©Wallace Collection/Bridgeman Images

ANTOINE-NICOLAS MARTINIERE (1706-1784)
This magnificent *pendule* is the only known object of its kind, a clock and bracket of the mid-eighteenth century executed entirely in white-enameled copper, a creation that could only be the product of the great *émailleur*, Antoine-Nicolas Martinière. Enamel had flourished in France during the Middle Ages and Renaissance, but by the eighteenth century had declined in prominence among the country's arts, being practiced primarily on small-scale objects such as jewelry and small boxes. Martinière, the scion of a family of enamellers, was the first to achieve large-scale objects in the technique again, earning in the process not only fame, but also Royal recognition as both an artist and a scientist. In April of 1740, the *Mercure de France* reported an enameled clock dial measuring a staggering 14 inches in diameter, commissioned by the King and presented to him by Martinière himself. from 1741 onward, Martinière enjoyed the privileged status of *pensionnaire du Roy*, receiving a royal salary each year and the right to include the coveted designation on his signed works. On the present lot, it appears next to two of Martinière's three signatures.

Enamelwork was a highly demanding process that involved grinding enamel to a fine consistency, purifying it with acid, applying it in layers to a copper surface hammered by hand, and repeatedly firing it in a furnace to achieve a durable and opaque surface. Perhaps eager to satisfy his Royal patron, Martinière endlessly pushed the boundaries of this medium, creating for the King in 1741-1742 the famous *Almanach Perpetuel* preserved in the Wallace Collection, London (inv. nos. F64-67), a perpetual calendar in enamel and gilt-bronze that was apparently so prized by the Royal Family that during the French Revolution, Louis XVI, grandson of its original recipient, had it brought with him from Versailles to the Tuileries, where he was transferred in 1789.

The present clock is perhaps an even greater *tour de force*. Its complex curving shape doubtlessly posed immense technical challenges for Martinière's workshop. The front glazing is shaped into a sophisticated curved surface, far more complex than the usual flat pane of period French clocks. Clockmaking was essentially a collaborative project between an *horloger* and several contracted makers of parts, and Martinière, who designates himself as the author of the present clock (in defiance of guild regulations) by signing it, selected a maker with Royal appointments of his own to provide the movement. François-Joseph Filleul (1708-1774), based in Versailles, rather than Paris, had been appointed in 1745 *valet de chambre horloger ordinaire de la Dauphine,* and in 1748 secured the position of *chef du gobelet du roi pour le quartier d'avril.*

Given the extraordinary craftsmanship and Martinière's close association with the King, this clock was likely a royal commission, though a definitive attribution has yet to surface. While the clock does not appear in the *Garde-Meuble* inventories, this does not preclude the possibility that the King, an avid watchmaking enthusiast, or another member of the Royal Family commissioned it privately. The motifs selected for the gilt trophies, including hunting-horns, game and weapons, imply a Royal or aristocratic hunting lodge, rather than a Parisian residence, as its intended home. The year inscribed on the clock, 1751, may lend credence to an attractive hypothesis, holding that it was a commemorative commission for the birth on 13 September of Louis-Joseph-Xavier, Duke of Burgundy and presumed heir to the throne to the *Dauphin* and the *Dauphine,* Marie-Josèphe de Saxe. The glossy white surface of the clock, evocative of Dresden porcelain, would perhaps have been seen as appropriate for the Saxon princess, paying homage to her foreign origin and serving to highlight the nations' alliance, solidified by the birth of the new heir to the throne.

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A PAIR OF *'POTS À TABAC LELONG'* FROM MADAME DUBERNET-DOUINE

■47

A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE PORCELAIN FAMILLE VERTE VASES AND COVERS

THE ORMOLU MOUNTS MID-18TH CENTURY, POSSIBLY ITALIAN, THE PORCELAIN KANGXI PERIOD (1662-1722)

Each porcelain body painted with polychrome trailing peony against a band of large shaped lappets, joined to a conforming neck, each mounted with an ormolu pomegranate finial, twin scrolling handles issuing leafy branches at the shoulder, on a high *rocaill*e foot, the ormolu to the lids later
19 in. (48.5 cm.) high

$80,000-120,000

PROVENANCE:
Mme. Cyprienne Dubernet-Douine (1857-1945); Galerie Charpentier, Paris, 11 April 1946, lot 40.
(Possibly) Antenor and Beatriz Patiño, rue d'Andigné, Paris.
Acquired from Galerie Kugel, Paris.

Each of these impressive bottle vases is composed from multiple pieces of porcelain: a ginger jar forming each body is joined to a neck and cover from other Chinese objects, the three being unified by their decoration in the *famille verte* color palette. Polychrome enameled wares were prized in the shops of eighteenth-century Paris, commanding a higher price than the more common works decorated in blue-and-white (C. Sargentson, Merchants and Luxury Markets: *The Marchands Merciers of Eighteenth Century Paris*, London, 1996, pp. 66-67). Although '*famille verte*' wares were not classified as a distinct category of polychrome porcelain until the nineteenth century, it can nonetheless be stated that large-scale objects decorated in this technique were rarer than blue-and-whites, especially when fitted with the present type of superbly-modeled ormolu mounts.

The present vases embody the ingenuity of the merchants who supplied East Asian ceramics, and their abilities to unite diverse and sometimes very unexpected objects into wholly new pieces in innovative shapes. At times, this allowed these mercers to better adapt their goods to the ever-evolving fashions of their European clients, while at other times it may have reflected a more pragmatic aim, allowing them to salvage some of the value of an object which had arrived damaged. The distinctive mounts on these striking vases, displaying a remarkable freedom and fluidity of design, with their particularly exuberant *rocaille* feet, may point to an origin outside France. The expressiveness of the mounts could point to Italy as a possible origin, where *bronziers* such as the Turinese sculptor Francesco Ladatte produced a distinctive version of the *pittoresque* style.

A pair of the same model but lacking covers, and with necks executed not in porcelain, but in *cuivre doré*, comprised part of the Collection of Mme. Camille Lelong, sold Galerie Georges Petit, Paris, 27 April-1 May 1903, lot 230, while the Lelong pair, or possibly the pair offered here, appears in an undated photograph of the salon of the residence of Antenor and Beatriz Patiño on the rue d'Andigné, Paris. The form appears to have been greatly appreciated in the nineteenth century, as numerous reproductions were made by Samson, including one sold Sotheby's, New York, 25 April 2012, lot 169 ($25,000), with ormolu mounts signed by Maison Millet. According to Florence Slitine, a photograph of a nearly identical example is preserved in the Archives de la Manufacture Nationale de Sévres (M.N.S.) referred to as *pot à tabac Lelong* (F. Slitine, *Samson genie de l'imitation*, Paris, 2002, p. 167).

MADAME DUBERNET-DOUINE
This pair of vases previously belonged to the celebrated collection of the French patron of the arts and philanthropist, Madame Dubernet-Douine, born Anne-Marie Dubernet, known as Cyprienne, then Madame Olympe Hériot, and later Madame Roger Douine (1857-1945). Her life story echoes that of Denise in Zola's novel *Au Bonheur des Dames*: she was born the daughter of a wool-spinner and worked as a saleswoman in the corset department of the Grands Magasins du Louvre, before marrying in 1887 its director-proprietor Olympe Hériot (1833-1899), who was 25 years her senior. The Hériots moved to a *hôtel particulier* on the rue Euler in Paris in 1894. Cyprienne was widowed shortly thereafter in 1899, inheriting her husband's fortune, with which she commissioned a new and extravagant *hôtel* on the rue de la Faisanderie, built by the architect Georges Tersling, who had already worked for Olympe Hériot at his country estate, the château de la Boissière near Rambouillet, *circa* 1890. She was remarried in 1908 to Roger Hippolyte Douine (d. 1925). Her collection, including Impressionist paintings, Old Masters and eighteenth-century furniture and tapestries, graced her many homes in Paris and the country. Towards the end of her life her collection was concentrated at the château de la Boissière, and was sold after her death at Galerie Charpentier in Paris in 1946.

Madame Dubernet-Douine at her Villa Cypris in Roquebrune-Cap-Martin, 1923

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■48

A PAIR OF FRENCH ORMOLU-MOUNTED CHINESE IMARI PORCELAIN TRIPLE-GOURD VASES

THE ORMOLU SECOND QUARTER 19TH CENTURY, THE PORCELAIN KANGXI PERIOD (1662-1722)

Painted in the Imari palette, the necks and upper lobes with flowering prunus and the lower lobes with floral sprays, each set in two-handled *rocaille* mounts
21 in. (53.5 cm.) high, the slightly taller (2)

$20,000-40,000

PROVENANCE:
Acquired from Galerie Kugel, Paris.

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■~49

A LOUIS XV ORMOLU-MOUNTED AMARANTH, TULIPWOOD AND MARQUETRY DRESSING/ WRITING TABLE

ATTRIBUTED TO ADRIEN-FAIZELOT DELORME, CIRCA 1750

The serpentine top with rounded corners centering marquetry birds amid a basket of flowers within a scrolling foliate border, the frieze fitted with a spring-loaded drawer to the front, enclosing a ratcheted leather-lined writing surface flanked by compartments covered in floral marquetry and opening to smaller drawers, the whole further fitted with a drawer at each end, the reverse side with a drawer fitted with a rising silk firescreen panel, on cabriole legs with foliate-cast chutes and sabots, *353* inscribed in chalk to underside
28¼ in. (71.5 cm.) high, 28¼ in. (71.5 cm.) wide, 16 in. (40.5 cm.) deep

$30,000-50,000

PROVENANCE:
Acquired from Partridge, London.

Adrien-Faizelot Delorme, *maître* in 1748.

Established in the rue du Temple, the *marchand-ébéniste* Adrien-Faizelot Delorme earned renown for his sophisticated floral marquetry, with contemporary almanacs describing him as *l'un des plus habiles et des plus renommés pour les ouvrages de marqueterie*. This table displays a characteristic feature of his *oeuvre*, the use of richly contrasting veneers in a chevron pattern, enriching the backs of the legs. A virtually identical table stamped by Delorme and also fitted with the silk screen was sold from the Alexander Collection at Christie's, New York, 30 April 1999, lot 120 ($266,500). An unstamped table of this model, displaying the same distinctive angle-mounts, although without the rare feature of the rising silk screen to the reverse, formerly in the collection of the Dowager Viscountess Harcourt was sold Christie's London, 6 July 1961, lot 40, and subsequently resold from the Patiño collection, Sotheby's, New York, 1 November 1986, lot 66. A further example stamped by Gilles Joubert, the *fournisseur du Garde-Meuble* between 1751-1775, with very similar treatment of the marquetry, was supplied for the use of Madame Victoire at the château de Fontainebleau in 1770 and is now in the Musée du Louvre (inv. no. OA 9335). It is interesting to note, therefore, that in the 1771 inventory of Joubert's stock, a 'Delorme' was owed 313 *livres pour fourniture qui lui ont été faites*.

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■50

A LOUIS XV ORMOLU-MOUNTED CHINESE BLUE-GLAZED PORCELAIN POT-POURRI VASE

THE ORMOLU CIRCA 1750-1755, THE PORCELAIN FIRST HALF 18TH CENTURY

The domed cover mounted with a berried finial, the body with a pierced ormolu rim cast with flowers and scrolling leaves, flanked by bifurcated scroll handles cast with bulrushes and trailing flowers, on a pierced vigorously scrolling base
20½ in. (52 cm.) high, 15 in. (38 cm.) wide

$200,000-300,000

PROVENANCE:
Acquired from Kraemer, Paris.

The French practice of mounting Asian ceramics in European metalwork, recorded as early as the fourteenth century, took on a new life in the eighteenth century, as gilt bronze replaced silver as the preferred mounting medium, and mounts themselves took on new and more complex, sculptural forms. Just as the *marchand-merciers* of Paris were responsible for the supply of Asian porcelain to their networks of clients, so too did they maintain close networks within the guilds of bronze casters and chasers (*fondeurs-ciseleurs*) and gilders (*doreurs*), who could produce mounts to enrich their wares. By framing the precious Chinese porcelain in sumptuous gilt-bronze, these craftsmen transformed them into entirely new objects, aligning them with the latest tastes of France's most elite collectors. As Carolyn Sargentson notes, the practice of mounting porcelains allowed them to move beyond being seen as foreign novelties, integrating them instead into "the French canon of good design and craftsmanship". (C. Sargentson, *Merchants and Luxury Markets*, London, 1996, p. 62).

This majestic vase is remarkable not only in its impressive scale but also for its beautifully chased and modeled *rocaille* mounts which exemplify the mature Rococo style of Parisian *bronziers* in the 1750s. It belongs to a distinct group of similar vases in powder-blue porcelain with closely related bulrush handles and gadrooned rims below the lids, possibly created in the same *bronzier's* workshop. In the case of this vase, the rim is pierced to allow the fragrance of aromatic *pot-pourri*, in the form of dried flowers and spices, to waft out and perfume the room where the vase rests. Of the other examples, the earliest are a pair of vases stamped with the crowned 'C' (thus dating the mounts to 1745-1749) in the Frick Collection, New York (acc. no. 1915.8.42) and a single example, its porcelain body of almost exactly the same shape as this example, in the Forsythe Wickes Collection at the Museum of Fine Arts, Boston (acc. no. 65.2262a-b). The celebrated *marchand-mercier* Lazare Duvaux, the most important dealer of mounted porcelains in Paris, sold what must have been a similar vase to Madame de Pompadour, Louis XV's official mistress and a passionate connoisseur of Asian porcelain on 6 December 1751, described as:
'*Une vase d'ancienne porcelain bleue imitant le lapis, garni en bronze d'or moulu,1320 l(ivres)*'.

Mounted covered vase
Porcelain: Chinese, about 1700–22;
Mounts: French about 1750
Porcelain with cobalt-blue glaze, gilt-bronze mounts
51.9 × 38.5 × 26.5 cm
(20 7/16 x 15 3/16 x 10 7/16 in.)

Museum of Fine Arts, Boston
Bequest of Forsyth Wickes—
The Forsyth Wickes Collection
65.2262a-b
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A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE BLUE-GLAZED PORCELAIN POT-POURRI VASES

THE ORMOLU CIRCA 1750-1755, THE PORCELAIN FIRST HALF 18TH CENTURY

Each domed cover mounted with a spiraling floral finial, its pierced ormolu frieze cast with trailing C-scroll borders, flanked by bifurcated scroll handles cast with bulrushes and on an vigorously scrolling base, the porcelain with traces of gilt decoration, the interiors with original silvered bronze liners
19½ in. (49.5 cm.) high, 15½ in. (39.5 cm.) wide (2)

$300,000-500,000

PROVENANCE:
Acquired from Kraemer, Paris.

These majestic vases are remarkable not only in their impressive scale but also for their beautifully chased and modeled *rocaille* mounts which exemplify the mature Rococo style of Parisian *bronziers* in the 1750s. They belong to a distinct group of similar vases in powder-blue porcelain with closely related bulrush handles and gadrooned rims below the lids, possibly created in the same *bronzier's* workshop. In the case of these vases, the rims are pierced to allow the fragrance of aromatic *pot-pourri*, in the form of dried flowers and spices, to waft out and perfume the room where the vases rest. Of the other examples the earliest are a pair of vases, stamped with the crowned 'C' (thus dating the mounts to 1745-1749) in the Frick Collection, New York (acc. no. 1915.8.42) and two single vases, the porcelain bodies of almost exactly the same shape as these examples: the first in the Forsythe Wickes Collection at the Museum of Fine Arts, Boston (acc. no. 65.2262a-b) and the second in the Toledo Museum (obj. no. 1955.224A-B). A further pair of vases in the group, also stamped with the crowned 'C', but with more *rocaille* feet consistent with their earlier date compared to those offered here, was offered from the collection of comte Alexis de Noailles; Sotheby's, Monaco, 9 December 1995, lot 219. The celebrated *marchand-mercier* Lazare Duvaux, the most important dealer in mounted porcelains in Paris, sold what must have been a similar vase to Madame de Pompadour, Louis XV's official mistress and a passionate connoisseur of Asian porcelain on 6 December 1751, described as '*Une vase d'ancienne porcelain bleue imitant le lapis, garni en bronze d'or moulu, 1320 l(ivres).* A further pair of vases was sold by Duvaux to the *fermier général* de Case on 21 July 1749, described as '*deux vases en pot-pourri de porcelaine Gros Bleu, garnis à consoles et terrasses de bronze doré d'or moulu, 600 livres*'.

While no single *bronzier* has been identified as responsible for this superb group of mounted porcelains, the distinctive foliate scrolls of the bases of these vases relate them to the *oeuvre* of the celebrated *bronzier* and *sculpteur* Jean-Claude Chambellan Duplessis (1699-1774). Duplessis was the chief designer at the Sèvres porcelain factory and the distinctive, supple modeling of the feet relates to those on vases created at the Sèvres factory in the 1750s and 1760s, for instance on a pair of *cuvettes à fleurs* 'Courteilles' dated 1760 in the Wallace Collection (R. Savill, *The Wallace Collection Catalogue of Sèvres Porcelain,* London, 1988, vol. I, pp. 42-47, cat. no. C208-9).

Chinese porcelain, Qing Dynasty (1644–1911)
French gilt bronze, 1745–49
Pair of Mounted Covered Jars, 1745–49
Hard-paste porcelain and gilt bronze,
17 ⅞ x 18 ⅝ x 10 ¹¹⁄₁₆ in. (45.4 × 47.3 × 27.1 cm)
The Frick Collection, New York
Image ©The Frick Collection

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A LOUIS XV ORMOLU-MOUNTED AMARANTH, BOIS SATINE AND MARQUETRY TABLE A ECRIRE

ATTRIBUTED TO JEAN-PIERRE LATZ, CIRCA 1745-1750

The leather-lined top of serpentine outline with outset corners veneered with flowers, the border of the top with cartouches enclosing trailing flowers issuing from cornucopiae, above a walnut-lined drawer to each end, one fitted with silvered writing implements on cabriole legs headed by pierced chutes and with scroll sabots, the underside with a paper label inscribed *603* within a printed blue border (possibly a Rothschild label)
29.25 in. (74.295 cm.) high, 40 in. (101.6 cm.) wide, 23 in. (58.42 cm.) deep

$100,000-200,000

PROVENANCE:

Sir Alfred Chester Beatty (1875-1968).
Comtesse d'Aubigny, by whom sold, Christie's, London, 1 July 1976, lot 107.
Grog-Carven Collection, Paris.
Acquired from Aveline, Paris.

LITERATURE:

A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution,* Paris, 1989, p. 159, fig. 133 (where attributed to Latz).
Connaissance des Arts, March 1980, p. 58, in an article on the Grog-Carven Collection.

Although unstamped, this superb table with its distinctive naturalistic marquetry of seed-pods and trailing flowers, and its bold adventurous shape with its remarkable outset corners, can be securely attributed to the German-born cabinet-maker Jean-Pierre Latz (1691-1754). Born in Cologne, Latz moved to Paris in 1719 and in 1739 married Marie-Madeleine Seignet, daughter of a well-connected property developer. His business evidently prospered, as by 1741 he was appointed *ébèniste privilegié du roy*, which enabled him to exercise his profession freely without entering the guild as a master. Like the renowned cabinet-maker Charles Cressent before him, Latz also contravened guild regulations by casting his own bronzes, allowing unsigned pieces to be attributed to him based on the distinctive designs of their mounts. On this table, the shapes of the sabots and pierced chutes are characteristic of Latz's work. His furniture is also characterized by its rich, naturalistic floral marquetry in dense clusters and a distinctive use of ebony and dark-stained woods, often punctuated by distinctive gourd-like seed-pods and distinctive cartouche frames. These often relate to the work of Jean-François Oeben, with whom he is known to have collaborated, and with whom he shared an interest in using distinctive veneers. Intricate marquetry tables, often with hidden mechanisms, were a particular speciality of Latz, for instance a *table à la bourgogne*, inlaid with gardening implements and supplied to the duc de Penthièvre for the château de Sceaux, sold Christie's, New York, 24 October 2012, lot 76 ($278,500, when acquired by Sceaux). Other related examples include a spectacular table, unstamped by Latz but firmly attributed to him, sold from the Alexander Collection, 30 April 1999, lot 70 ($772,5000) and a mechanical table stamped by both Latz and Genty (probably in the

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Detail of top

capacity of a retailer), with very similar floral trellis-filled cartouches to the top, in the Rothschild Collection at Waddesdon (G. de Bellaigue,*The James A. de Rothschild Collection at Waddesdon Manor*, I Fribourg, 1974, pp. 395-397, cat. no. 82).
Latz's German connections secured a number of important commissions to the courts of Dresden and Berlin. His most important French clients included Madame Infante, eldest daughter of Louis XV, to whom he supplied a series of celebrated commodes and other case furniture, several of which feature similar foliate inlay and gilt bronzes, for her palace at Colorno following her marriage to the Duke of Parma, (the suite now resides in the Palazzo Qurinale, Rome, see A. González-Palacios, *Il Patrimonio Artistico del Quirinale; Gli Arredi Francesi,* Milan, 1996, pp. 108-138). To the duc de Penthièvre, Latz supplied a pair of encoignures for his Parisian residence, the *hôtel* de Toulouse, which subsequently passed to his grandson, King Louis-Philippe in the château d'Eu and were later sold from the collection of Akram Ojjeh, Christie's Monaco, 11 December 1999, lot 40). Other examples include another pair of encoignures for the château d'Anet, as well as the aforementioned *table à la bourgogne* for Sceaux.

SIR ALFRED CHESTER BEATTY (1875-1968)
Chester Beatty was an American mining magnate who, together with his wife Edith Beatty (*née* Dunn, 1886-1952), became one of the most important collectors of African, Asian, European and Middle Eastern manuscripts. He founded the Chester Beatty Library, Dublin in 1950 to house his collection which was opened to the public in 1954. Upon his death he bequeathed his wife's collection of Marie-Antoinette's personal furniture to the Musée du Louvre.

THE GROG-CARVEN COLLECTION
This celebrated collection of French decorative arts was formed by the fashion designer Marie-Louise Carven (1910-2015) and her second husband René Grog, a Swiss businessman. They shared a particular passion for the exquisite detail and naturalistic forms of the Rococo, and donated the bulk of their magnificent collection to the Louvre in 1973.

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A PAIR OF LOUIS XV GILTWOOD CHAUFFEUSES

CIRCA 1750

Each cartouche-shaped back carved with shell and scroll cresting, the shell-carved seatrails on flower-headed cabriole legs, covered in silk damask
33½ in. (85.5 cm.) high (2)

$3,000-5,000

PROVENANCE:
Acquired from Galerie Segoura, Paris.

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A PAIR OF AUSTRIAN GREEN-PAINTED ORMOLU AND ENAMEL TWO-BRANCH WALL-LIGHTS

VIENNA, CIRCA 1760

Each backplate cast as budding leaves, issuing two foliate branches applied with polychrome flowers
11 in. (28 cm.) high, 13½ in. wide (34.5 cm.), the slightly larger, excluding fitments (2)

$10,000-15,000

PROVENANCE:
Acquired from Didier Aaron, Paris.

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A NEAR PAIR OF AUSTRIAN ORMOLU AND ENAMEL TWO-BRANCH WALL-LIGHTS

VIENNA, CIRCA 1760

Each backplate cast as budding leaves, issuing two foliate branches applied with polychrome flowers, minor variations to design
9½ in. (24.5 cm.) high, 12½ in. wide (32 cm.), the larger (2)

$7,000-10,000

PROVENANCE:
Acquired from Michel Meyer, Paris.

These distinctive wall-lights (along with those in lot 55), with brightly painted enamels imitating porcelain, are typical of the work of Viennese enamellers of the 1750s and 1760s, and relate to a series of chandeliers and wall-lights supplied to the celebrated 'East Asian' cabinets at Schönbrunn, which have been associated with the Viennese enameller Christoph von Jünger (1736-1777). A closely related pair of wall-lights is in the Metropolitan Museum, New York, formerly in the Lesley and Emma Sheafer collection (acc. no. 1974.356.173.174).

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A ROYAL LOUIS XV SAVONNERIE CARPET

FRANCE, CIRCA 1750-1760, WOVEN IN THE ROYAL SAVONNERIE MANUFACTORY AT CHAILLOT, POSSIBLY AFTER A DESIGN BY JEAN-BAPTISTE CHEVILLON

Having a central cartouche enclosing a bouquet of flowers on a orange field of garlands, foliage and acanthus leaves, a male mask in a shell at each corner of the field, within a scrollwork and scallop-shell border
Approximately 17 ft. 3 in. by 13 ft. 4 in. (5.27 m. by 4.07 m.)

$400,000-600,000

PROVENANCE:
Acquired from Galerie Segoura, Paris.

Wonderfully preserved in both coloring and pile, this carpet is an outstanding example of the weaving executed at the Savonnerie workshop during the reign of Louis XV. The Savonnerie carpet manufactory was a Rroyal undertaking and established an unrivaled reputation, akin to its sister factory, the Gobelins tapestry workshops. The enterprise was born under the impetus and protection of Henri IV and his leading advisor Maximilien de Béthune, duc de Sully, to curb the drain on the Royal purse caused by importing carpets, aiming to establish a domestic luxury weaving industry that could produce French carpets equal to or surpassing the quality of the desirable but costly Eastern pile carpets. The factory appears to have been started in 1604, when Henri IV granted Pierre Dupont space for a workshop in the Royal palace of the Louvre, in the area below the Grande Galerie. The factory became known as the Savonnerie due to its adoption of the abandoned soap factory at Quai de Chaillot by 1627, then outside the Paris city walls, but now on the site of the palais de Chaillot in the 16th arrondissement. Under the patronage and protection of the Bourbon monarchs and therefore exempt from the usual guild regulations, the factory flourished, manufacturing carpets to cover floors and furniture almost exclusively for the Court, the Royal palaces and for state use as diplomatic gifts. The importance of the quality and inventiveness of the designs produced at the Savonnerie cannot be overemphasized, as the originality of its carpets, some designed by the greatest decorative painters of the age, and others by figures such as Charles Le Brun and Robert de Cotte, enabled the factory was able to overcome its competitors. The initiative for the creation of new designs rested with the King and his advisors. It is interesting to note the active role that both Louis XIV and Louis XV played in the commissioning and development of new designs; they acted as taste-makers determining the themes and style of new commissions. Louis XV's direct intervention can be seen in the notes that adorn some of the surviving carpet sketches from his reign, where the words *Bon* or *A exécuter* appear in the margins, suggesting that designs were submitted directly to the King for approval.

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The most well-known designer at the Savonnerie of the eighteenth century was without doubt Pierre-Josse Perrot (1700-1750), whose carpets defined the decorative style of Savonnerie during Louis XV's reign and often achieve the highest prices at auction. Notable examples include a carpet sold Christie's, London 10 July 2014, lot 27 (£602,500); one sold Christie's, Paris, 16 December 2008, lot 9 (€1,185,000); and another sold Christie's, New York, 2 November 2000, lot 59 ($4,406,000). Perrot's designs were built on the extraordinary achievements of his predecessors and by modifying the Baroque designs of the Grande Galerie carpets, he honed a new style that retained the architectural framework of the earlier weavings but adopted a less dense organization of the different elements. Representing the development from Baroque to Rococo at the Savonnerie, his designs are lighter and more delicate, often surrounded by floating garlands and bouquets of naturalistic flowers that were greatly in vogue during this period.

With its rich and vibrant colors, the carefully controlled flowing patterns, the use of acanthus and shells, and the emphasis on the central panel, the design of the present carpet is clearly influenced by Perrot's *oeuvre* and its cartoon must have been created by one of his close followers. This carpet stands apart from most of Perrot's works, however, in the somewhat airier arrangement of design elements in both the field and the shaped central cartouche. The designer of this carpet has moved even further from the Baroque aesthetic to create a more lighthearted version of Perrot's carpets. The *ton-sur-ton* masks woven at its corners are also quite distinct and cannot be found in surviving weavings or designs by Perrot. Furthermore, the lack of a central rosace, omnipresent in Perrot's weavings, the restrained architectural framework and the use of the trellis motif as an adaptation of the *trompe-l'oeil* rustication pattern found in many of Perrot's works distinguish this carpet from his models. Similar pronounced shell motifs and narrow architectural borders and trellis can be found in a 1754 design by Perrot's student Jean-Baptiste Chevillon for the *Pavillon frais du jardin particulier du roy à Trianon* (S.B. Sherrill, *Carpets and Rugs of Europe and America*, New York, 1996, p. 84, pl. 90). Chevillon was one of the many artists influenced by Perrot who applied for his position at the Savonnerie after his death (P. Verlet, *The Savonnerie: The James A de Rothschild Collection at Waddesdon Manor*, Paris 1982, p. 112). Chevillon was eventually employed at the manufactory where his most notable work was designing carpets to furnish the garden apartments at Trianon as well as the Pavillon du Treillage and the Pavillon du Jardin Français. Chevillion's cartoon for a carpet designed for the Pavillon du Jardin shows trelliswork and sparingly-decorated reserves similar to those found in the present carpet (see Sherrill, *op. cit.*, p. 83, pl. 89). Contemporaneous records indicate that this particular design represented a cooperation between Chevillon and the painter Louis Tessier, who was responsible for the flowers. Interestingly, the design bears the annotation *bon à choisir* and *approuvé*, the latter given by the King personally. Although no signed or attributed design for the present carpet survives, it must have been created by someone intimately familiar with Perrot's work. Chevillon, the most influential designer at the Savonnerie in the 1750s, was strongly influenced by his master's *oeuvre* but at the same time managed to create a style that was distinctly his own. As evidenced by this carpet, Chevillon retained the color palette of Perrot but altered his lush designs, adapting them from Baroque grandeur of the previous generation to the Rococo sensibilities of the 1750s,

Four alternate designs by Chevillon for the middle Savonnerie carpet for the Pavillon du Jardin Français in the Trianon at Versailles.

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A VASE 'EN PORCELAINE TRUITTEE' FROM THE MARQUESS OF HERTFORD

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A LOUIS XV ORMOLU-MOUNTED CHINESE CRACKLE-GLAZED CELADON PORCELAIN VASE

THE ORMOLU ATTRIBUTED TO JEAN-CLAUDE CHAMBELLAN DUPLESSIS, CIRCA 1755, THE PORCELAIN 18TH CENTURY

The vase of baluster form and applied with a *chilong* dragon at each side of the neck, the reeded ormolu mount to the rim flanked by vigorously scrolling handles, on four scrolling feet headed with foliage
18½ in. (47 cm.) high

$400,000-600,000

PROVENANCE:
Possibly acquired by Richard Seymour-Conway, 4th Marquess of Hertford (1800-1870), and thence by descent to Sir Richard Wallace (1818-1890), Rue Laffitte, Paris.
Thence by descent to his widow Lady Wallace (1818-97), and bequeathed by her to
Sir John Murray Scott, Bt., his sale; Christie's, London, 24 June 1913, lot 35 (to E.M. Hodgkins).
E.M. Hodgkins.
The Collection of M. Beeche; Paris, 11 June 1947.
Anonymous sale; Galerie Charpentier, Paris, 1 June 1954, lot 80.
Geoffrey Gilmour, rue du Bac, Paris.
Anonymous sale; Christie's, London, 11 June 1998, lot 10.
Acquired from Partridge, London.

EXHIBITED:
London, Bethnal Green Museum, 1872-1875.

LITERATURE:
Bethnal Green Museum, *Exhibition Catalogue*, 1872, cat. 1269. Sphere, 9 March 1912, p. 278, fig. 1.
P. Hughes, *The Wallace Collection: Catalogue of Furniture*, London, 1996, vol. III, pp. 1529, 1564, p. 1570, fig. 1.

The present vase *in situ* in the Hertford/Wallace apartment on the rue Laffitte, *circa* 1912

Richard Seymour-Conway, 4th Marquess of Hertford

This magnificent vase once formed part of one of the most important collections of eighteenth-century French decorative arts in the world, that of Sir Richard Wallace, which was eventually left to the British nation as the Wallace Collection in Hertford House, London. An almost identical vase, but with the relief dragons inside the ormolu handles, remains in a collection of comparable importance, that of the Rothschilds at Waddesdon Manor (cat. no. 201), while a further pair of closely related vases is in the Nissim de Camondo Museum, Paris (cat. no. 157). All of these vases were probably supplied by the same *marchand-mercier,* catering to the taste among sophisticated *amateurs* for rare and precious porcelains. Crackle-glazed celadon porcelain, known as '*porcelaine truittée',* was particularly prized by eighteenth-century collectors and on 22 April 1757, the *marchand-mercier* Lazare Duvaux sold a garniture of vases to the duc d'Orléans for the huge sum of 2,960 *livres,* of which the central vase must have been very similar, not only in for its celadon crackle glaze, but also for its decoration with dragons in relief, being described as: *'Un grand vase en urne à dragons de relief, en porcelaine truittée, monté en bronze doré d'or moulu...'*

THE ATTRIBUTION OF THE MOUNTS
The mounts, with their powerful, muscular design of scrolls and stylized foliage, can be attributed to the celebrated *bronzier* and *sculpteur* Jean-Claude Chambellan Duplessis (1699-1744), known also as a goldsmith and as chief designer at the Sèvres porcelain factory, whoc frequently supplied gilt bronzes to Lazare Duvaux for mounting precious Chinese porcelains. Despite Duplessis' recognition today as one of the most talented and influential designers and *bronziers* of his day, there has not yet been any serious study of his *oeuvre*, and only a few pieces can be firmly attributed to him. These include a pair of ormolu braziers commissioned by Jean-Baptiste Machault d'Arnouville for royal presentation in 1742 to the Ambassador of Turkey; one of which is today at the Topkapi Palace Museum, Istanbul. With limited documented

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examples or indeed patterns available, attention has turned to designs for porcelain during the period 1748 to 1774, when Duplessis was artistic director at Vincennes and its successor, Sèvres. Of particular interest are the *balustre rocaille* vases made in soft and hard paste porcelain from *circa* 1750, which were named after him—'*Vases Duplessis*'—and which feature vigorously scrolling handles similar to the example offered here. A drawing of this design survives in the Sèvres archive (L.H. Roth, C. Le Corbeiller, *French Eighteenth-Century Porcelain at the Wadsworth Atheneum; The J. Pierpont Morgan Collection*, p. 105, fig. 59-1). Examples of these porcelain vases are at the Metropolitan Museum of Art, New York (acc. no. 24.214.5) and the Victoria and Albert Museum, London (acc. no. C.357-1909). A pair in the Indianapolis Museum of Art (acc. no. 1993.63) is applied with gilt-bronze mounts. Furthermore other products of the Sèvres factory display similar characteristics and ornamental motifs: the boldly scrolling, looping handles wrapping the neck and the muscular, quadripartite scroll feet of this vase are echoed in a number of vases produced at Sèvres in the 1750s (R. Savill, *The Wallace Collection Catalogue of Sèvres Porcelain,* London, 1988, vol. I, pp. 139-171 for a number of related examples). The extreme fluidity of the modeling and the richness of the matte and burnished finishes of this vase, creating a subtle effect of light and shadow, are also salient characteristics of Duplessis' style (G. Sadde, 'Jean-Claude Duplessis, la liberté du style rocaille', *L'Estampille-L'Objet d'Art*, no. 392, June 2004, pp. 42-51).

Duplessis owed his position and success to a number of influential patrons, including the well-connected Victor-Amédée de Savoie, prince de Carignan, as well as Marc-René de Voyer de Paulmy d'Argenson, marquis de Voyer. Although Duplessis held no official title and never received his *maitrise*, he was widely recognized as a master of his craft due to the protection and accessibility to Royal circles that patronage provided. By 1758, he was listed as *Orfèvre du Roi* in the Sèvres account books. In his early career as a *bronzier*, Duplessis worked through the intermediary of *marchands-merciers*, who specialized in ormolu-mounted objects employing the services of a *bronzier* as required. A number of entries in the *Livre-journal* of the *marchand-mercier* Lazare Duvaux show that Duplessis was regularly engaged to provide mounts for Chinese porcelain referred to as *celadon* in the day books for the marquis de Voyer, Monsieur Gaignat and Madame de Pompadour (L. Courajod, *Livre-Journal de Lazare Duvaux, Marchand-Bijoutier Ordinaire du Roy, 1748-1758*, Paris, 1873, II, nos. 601, 1713 and 1810). One entry for the marquis de Voyer describes '*Deux gros vases de porcelain celadon, montées par Duplessis en bronze doré d'or moulu*' at a cost of 3,000 *livres*, a vast sum that illustrates the importance of the commission. After several years his reputation had spread and aristocratic clients such as Augustin Blondel de Gagny and the duc de Chaulnes approached him directly. As an independent *bronzier*, Duplessis would not only have supplied the mounts but also the porcelain. To replenish his stock of East Asian porcelain, he frequented the Parisian salerooms, acquiring in 1767 from the collection of Jean de Jullienne '*pots pourris de porcelain d'ancien japon*' and '*un grand vase de porcelain de Chine*', the total bill coming to 3,800 *livres*.

THE WALLACE COLLECTION

Although it is not known when this superb vase was originally acquired, it almost certainly formed part of the fabled collections of French furniture, paintings and works of art assembled over three generations to form the nucleus of the Wallace Collection. Richard Seymour-Conway, 4th Marquess of Hertford (1800-1870), spent much of his life in Paris where he was raised by his mother, who had moved to Paris in 1802 following her estrangement from his father (later the 3rd Marquess of Hertford). Upon the death of the 3rd Marquess, he inherited a vast art collection to which he continued to add, particularly following his purchase of the château de Bagatelle in the bois de Boulogne. Despite his nationality, title and English estates the 4th Marquess would live out most of his life in his apartment on the rue Laffitte, Paris, as one of the richest men in Europe. Upon his death in 1870 all of his unentailed wealth passed to his unacknowledged illegitimate son, Sir Richard Wallace Bt., (1818-1890) who inherited not only his father's vast French collections but also the château de Bagatelle and his apartment in the rue Laffitte. Wallace, also a renowned collector, would continue to add to one of the most significant collections of European decorative arts ever assembled. In 1872, in an extraordinary act of public generosity while Hertford House was being renovated, Wallace loaned a substantial part of his collection (almost six hundred paintings, two hundred and fifty pieces of porcelain, including the vase offered here and over three hundred pieces of furniture) to the Bethnal Green Museum, a branch of the South Kensington Museum, forerunner of the Victoria and Albert Museum, situated in what was then one of the poorest areas of London. Wallace died in 1890 leaving all his property to his wife, Lady Wallace (1818-1897), and it was upon her death that the collection at Hertford House was left to the nation, to be made open to the public. The remaining collection at rue Laffitte and at the château de Bagatelle, which also contained many exceptional works of art, were bequeathed to her secretary, Sir John Murray Scott Bt., (1847-1912) and upon his death, he left the collection at the rue Laffitte apartment to his friend Lady Sackville who sold the collection in its entirely in 1914 to the legendary Parisian dealer Jacques Seligman. Vita Sackville-West, daughter of Lady Sackville, wrote of the magic of 2 Rue Laffitte describing '...a vast apartment on the first floor... a treasure-house which brought visitors from every part of Europe... room after room opened into one into the other... Here indeed one had the 18th century illusion at its height. All around silent and sumptuous stood the priceless furniture of the Wallace Collection.' The remainder of the works of art in London which Murray Scott inherited, including this vase, were sold at Christie's following his death in 1912.

E.M. HODGKINS

Hodgkins was a prolific London 'dealer in old china, antique furniture and works of art', trading at 110 Wardour Street, 5 King Street, 2 Pall Mall, Old Bond Street, and later 158b New Bond Street, who also had premises in Paris (M. Westgarth, 'A Biographical Dictionary of Nineteenth Century Antique and Curiosity Dealers', *The Regional Furniture Society,* 2009, p. 117). Hodgkins maintained a prestigious list of British aristocratic clients including Lords Brougham, Clifden and Countess Spencer. He also traded with many of the most well-known dealers of the late nineteenth century, including Henry Duveen, Messrs. Durlacher Bros. and Jacques Seligmann. From Hodgkins' account books at the Westminister City Archive it is evident that the dealers often bartered goods as part payment. Hodgkins' magnificent collection of Sèvres porcelain was acquired by the great American collector Henry Walters (d. 1931), and remains at the Walters Art Museum in Baltimore.

The closely-related vase in the Rothschild Collection at Waddesdon Manor / Waddesdon Image Library

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A GERMAN ORMOLU-MOUNTED SYCAMORE, AMARANTH AND MARQUETRY CYLINDER BUREAU

BY DAVID ROENTGEN, CIRCA 1775

With a galleried top above three frieze drawers, the cylinder roll-top inlaid with a scene of a Chinese gentleman, bird-seller and attendants, the slide at the front activated by springs, the central frieze drawer flanked by two deep drawers each swinging open to reveal a hinged compartment enclosing further drawers, the marquetry to the sides with ribbon-tied bouquets, on cabriole legs headed by satyr masks and terminating in lion's paw sabots, partially later mounted

45½ in. (116 cm.) high, 45½ in. (116 cm.) wide, 24½ in. (62.5 cm.) deep

$200,000-400,000

PROVENANCE:

Sir Robert Abdy, 5th Bt., Newton Ferrers, Cornwall.
Acquired from Galerie Segoura, Paris.

EXHIBITED:

New York, Metropolitan Museum of Art, *Extravagant Inventions: The Princely Furniture of the Roentgens*, October 2012 - January 2013, cat. no. 23.

LITERATURE:

H. Huth, *Abraham und David Roentgen*, Berlin, 1928, p. 62 (illustrated, fig. 13).
P. Ramond, *Masterpieces of Marquetry*, Los Angeles, 2000, vol. 3, p. 800.
W. Koeppe *et. al.*, exhibition catalogue, *Extravagant Inventions: The Princely Furniture of the Roentgens*, New York, 2013, pp. 106-107, cat. no. 23.

Decorated with enchanting scenes in the *chinoiserie* taste in Roentgen's trademark marquetry *à la mosaïque*, this splendid *Rollschreibtisch*, or roll-top desk is a superb example of Roentgen's work during the remarkable ascent of his career. The elegant form, probably inspired by Louis XV models by François de Cuvilliés, serves as the perfect vehicle for the display of the fine marquetry for which Roentgen was rightly celebrated across Europe.

One of the chief glories of Roentgen's furniture of the 1760s and 1770s is his unique marquetry *à la mosaïque*, whereby no pieces of wood were scorched in hot sand to achieve the effect of shading, and no engraving was employed, but the full design was executed as a mosaic of small pieces of wood, like an intricate jigsaw puzzle. Roentgen developed this new technique in the late 1760s, and he first mentions it in describing a *bureau* that was offered as the first prize in a lottery of the firm's furniture organized in Hamburg in 1768:

... auf das künstlichste, mit Chinuesischen Figuren, a la Mosaique eingelegt ... Das allerwunderbar- und seltsamste hiebey aber ist, dass alle Figuren von lauter Hölzern gemacht, und zwar von solchen zusammengesucht- und choisierten Hölzern, dass dieselben eine vollkommene Mahlerey präsentieren [...] (H. Huth, *Roentgen Furniture, Abraham and David Roentgen: European Cabinet-Makers*, London and New York, 1974, fig. 3a).

Interestingly, this experimental piece was already decorated with *chinoiserie* scenes and a slightly later bureau of *circa* 1771-1772, an early form of roll-top desk made for the Margrave of Baden, demonstrates that by that time Roentgen had elaborated a highly sophisticated repertory of *chinoiserie* scenes that he was to employ over and over again (G. Himmelheber, 'Roentgen-Möbel für Baden', *Ausgewählte Werke aus den Sammlungen der Markgrafen und Grossherzöge von Baden*, Patrimonia/Kulturstiftung der Länder 116, Karlsruhe 1996, pp. 95-113, figs. 1-8). These motifs mainly appear to derive from engravings by the French artist Jean Pillement (1728-1803), and the Augsburg engraver Martin Engelbrecht (1684-1756).

Roentgen's marquetry was jigsaw-like not only in technique but also in composition, as he assembled larger scenes from reusable figures and individual elements. The figure holding a parrot under a palm tree can be found on the cupboard door of one of his fall-front secretaries;

Cylinder desk, David Roentgen, Neuwied, 1773/75, Inv.-Nr. ResMü.M0158, Kat. 67/II. Munich Residence
© Bayerische Schlösserverwaltung, Maria Custodis/Andrea Hetzenecker/Tanja Mayr, München

Chinoiserie design by Martin Engelbrecht, before 1756

Commode by Roentgen with related chinoiserie marquetry

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the gentleman under a parasol and his servant on an oval table: the bird-seller can be seen on the upper door of a cabinet (W. Koeppe, *et. al., Extravagant Inventions: The Princely Furniture of the Roentgens*, New Haven and London, 2012, p. 26, fig. 23; p. 37, fig. 36; and p. 111, respectively). Roentgen used a very similar overall scene on a more Neoclassical roll-top desk, now in the collection of the Metropolitan Museum of Art, New York (acc. no. 41.82). The figures depicted on the abovementioned works and our desk were designed by Januarius Zick (1730-1797) after an engraving by Engelbrecht, now in the Museum für Kunst und Gewerbe, Hamburg (*ibid.*, p. 106, fig. 64. This specific scene is one of the earliest documented *chinoiserie* compositions used by Roentgen and it can also be found on a longcase clock delivered for the Landgraves von Hessen *circa* 1770 (I. Reepen and E. Handke, *Chinoiserie: Möbel und Wandverkleidungen*, Bad Homburg, 1996, pp. 54-56). The delicate and lifelike floral marquetry decorating the sides and front of this desk is also a hallmark of the Roentgen *atelier*, originating in French prints after seventeenth-century still lives by artists such as Jean-Baptiste Monnoyer.

The splendid exhibition dedicated to the Roentgens presented at the Metropolitan Museum in New York in 2012 featured a wide range of cylinder desks from Neuwied. In fact, nine of the sixty-nine main works exhibited were *bureaux* of this type. Boasting provenances from across Europe, including the Dukes of Devonshire and the Landgraves and Grand Dukes of Hessen-Kassel, to Louis XVI and Catherine the Great, they are evidence of the high regard with which Roentgen's *Rollschreibtische* were seen and their great importance in his *oeuvre*. This desk is a rare product of the transitional period undergone by the Roentgen *atelier* during the late 1760s and early 1770s: with its cabriole legs and inclusion of mother-of-pearl highlights, it represents the stylistic transition from Rococo to Neoclassicism. Furthermore, it also constitutes an important move towards his more complex mechanical furniture. Here, the deep compartments are not yet spring-loaded and the writing slide is not operational independently from the roll-top, features commonly found in later *bureaux* produced by Roentgen. Similar 'transitional' roll-top desks with *chinoiserie* marquetry *à la mosaïque* and cabriole legs were delivered to the Elector of Bavaria and to the Elector of Saxony, among others (D. Fabian, *Abraham und David Roentgen: Das noch aufgefundene Gesamtwerk ihrer Möbel- und Uhrenkunst in Verbindung mit der Uhrmacherfamilie Kinzing in Neuwied*, Bad Neustadt an der Saale, 1996, pp. 101-103, nos. 217- 221). Other related richly-mounted 'transitional' *Zylinderschreibtische* by Roentgen include one formerly in the collection of Nathaniel de Rothschild, sold Sotheby's, New York, 3 December 1997, lot 104; another example in the Residenz, Munich (G. Hojer and H. Ottomeyer, *Die Möbel der Residenz München: Die deutschen Möbel des 16. bis 18. Jahrhunderts*, Munich, 1996, pp. 233-239); and one in the de Young Memorial Museum, San Francisco (acc. no. 55.41.12). A cylinder desk with floral marquetry and of pure Neoclassical form with straight legs, formerly in the Doucet and Thyssen-Bornemisza Collections, was sold Sotheby's, London, 24 June 1988, lot 33.

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A CRACKLE-GLAZED GARNITURE 'À LA GRECQUE'

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A LATE LOUIS XV ORMOLU-MOUNTED CHINESE CRACKLE-GLAZED PORCELAIN THREE-PIECE GARNITURE

THE ORMOLU CIRCA 1765-1770, THE PORCELAIN 18TH CENTURY

Comprising three porcelain baluster vases, their necks each with unglazed Buddhistic lion-masks above two unglazed *ruyi*-head bands, the largest mounted with a gadrooned ormolu rim and the smaller pair mounted as ewers with Bacchic mask spouts, all mounted with berried laurel festoons and circular bases edged with ovolo

11¾ in. (30 cm.) high, the vase (3)

$100,000-150,000

PROVENANCE:

Anonymous sale; Ader Picard Tajan, Paris, 23 June 1988, lot 75.
Acquired from Kraemer, Paris.

LITERATURE:

P. Kjellberg, *Objets Montés*, Paris, 2000, p. 108.

PORCELAINE TRUITTÉE

This elegant garniture comprises a vase and two ewers, whose bodies are a trio of Chinese celadon porcelain vases with a pronounced crackled glaze. This type of porcelain, intended to imitate the famous Southern *Ge* craquelure, was generally not made for export, but was nonetheless highly prized in the eighteenth century by Parisian *marchand-merciers*. The crackled surface was admired for its unusual and 'ancient' looking appearance, and was known as '*porcelaine truittée*' from a supposed resemblance to the markings on the body of that fish, or '*porcelaine craquelée*' when the craquelure was larger and coarser. These wares appear only occasionally in the *Livre-Journal* of the *marchand-mercier* Lazare Duvaux, which survives for the period 1748-1758.The scarcity of the type was undoubtedly a factor contributing to the great prices paid by collectors: on 17 December 1750, the marquise de Pompadour bought from Duvaux: *Deux vases de porcelaine truittée en forme de pot pourri, garnis en bronze doré d'or moulu, 1200l*, and seven years later, on 22 April 1757, the duc d'Orleans purchased from Duvaux a group of mounted vases of this same rare porcelain, including a large vase, two large pot-pourris and two bottles, for the considerable sum of 2,960 *livres* (F. Watson, *Mounted Oriental Porcelain*, Wisbech, 1986, no. 20, p. 68).

The rarity and considerable cost of this type of porcelain meant that these objects were almost exclusively set in very precious and exuberant ormolu mounts, often according to an innovative design. Particularly admired, and much-copied in the nineteenth century, was a rich scheme of mounts with dragons atop the handles, and spouts cast as shells, such as those listed in the inventory of Gaillard de Gagny in 1759 (The Collection of Edmond and Lily Safra, sold Sotheby's New York, 3-4 November 2005). Preserved in the Musée du Louvre is a pair of ewers and a vase mounted with particularly exuberant *rocaille* mounts in the 1740s, later assembled as a garniture, although originally mounted by different *bronziers* (inv. nos. OA 5496 and OA 6053, discussed in D. Alcouffe et al., *Gilt Bronzes in the Louvre*, Dijon, 2004, cat. nos. 41-42, pp. 91-93).

THE *GOÛT À LA GRECQUE*

While crackle-glazed porcelain remained consistently prized, the shifts in aesthetic taste over the century are reflected in the diverse styles of mounts applied to crackle vases. The porcelain bodies of the present garniture could easily be mistaken for the those in the Louvre garniture, and yet their mounts reveal a seismic change in taste that took place between the 1740s and 1760s. No longer are the vases framed in the proliferating dragons and C-scrolls of the Rococo taste, but instead with slender and angular loop handles, symmetrical scrolls and simple draping laurels, placing the garniture among the first burst of French Neoclassicism, the boldly innovative *goût à la grecque*. This short-lived, but prophetic style developed in the 1750s in part as a reaction to the excesses of the rococo and by 1763, had apparently achieved such wide popularity that Baron de Grimm declared, "*Tout est à Paris à la grecque*" (S. Eriksen, *Early Neo-Classicism in France*, London, 1974, p. 264).

Mounts of a similar design are known, including to a pair of green Sevres porcelain ewers probably intended to 'deceive' their viewers by passing as Chinese, *circa* 1767, in the collection of Waddesdon Manor (*ibid.*, p. 362, cat. no., 240); to a pair of ewers forming part of a five-piece celadon garniture sold from the collection of George, 5th Earl of Essex, Christie's, London, 12 May 1893, lot 14; and the mounts to a pair of black tole-painted vases in the *chinoiserie* taste mounted as ewers, sold Tajan, Paris, 17 December 2002, lot 164 (€598,218).

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A PAIR OF LOUIS XV GILTWOOD BERGERES AUX OREILLES

BY LOUIS CRESSON, CIRCA 1745

Each with an arched back carved at the top with a rocaille cartouche issuing foliate branches, the button-tufted backs and serpentine seats each with a loose cushion covered in green cut velvet, above seatrails each carved with a similar cartouche, on cabochon-headed cabriole legs, each stamped *L. CRESSON* twice
40¾ in. (103.5 cm.) high (2)

$80,000-120,000

PROVENANCE:
Possibly acquired by Eugène I Schneider (1805-1875), his son Henri Schneider (1840-1898), or his grandson Eugène II Schneider (1868-1942).
Thence by descent to Marie-Zélie Schneider, duchesse de Brissac (1902-1999), and recorded in the family's Paris *hôtel circa* 1965.
Acquired from Galerie Segoura, Paris.

Louis I. Cresson, *maître* in 1738.

Of grand proportions and featuring sumptuous yet restrained and balanced carving, lots 60 and 61 are products of the symmetrical Rococo style, known as the *rocaille symmétrisé* and they represent a move closer to the fully-developed Louis XVI style. The *rocaille symmétrisé*, termed by Bill Pallot in his seminal work on French chairs *L'Art du Siège au XVIIIe Siècle en France*, is characterized by the symmetry in the Rococo forms and a frozen quality of the curves. At the advent of the *rocaille symmétrisé*, the decoration is always treated in high relief and is grouped around the most important points: the top of the backrest, the center of the seat, the shoulders and the knees. The primary design element present at these points on the bergères are deeply-carved cartouches, which were a preferred decorative features of members of a contemporaneous dynasty of *menuisiers,* the Tilliards.

THE CRESSONS
The Cresson dynasty of *menuisiers* was founded by the brothers Charles and Jean Cresson during the Règence and continued by their sons, Jean-Baptiste, Louis I, René and Michel, during the first half of the eighteenth century. The Cressons, among the most talented *menuisiers* of the era, shared a workshop on the rue de Cléry au Gros Chapelet and not surprisingly, there exist common traits in all their documented work. These bergères were made around 1750 and bear the stamp L.CRESSON. As ten members of the Cresson family were masters of the *Corporation des Menuisiers-Ébénistes* of Paris, four of whom were called Louis, it is impossible to ascertain which Louis Cresson is responsible for these wonderful bergères. However, it is most likely that it was Louis I Cresson, whose Parisian workshop called *L'image de Saint-Louis* was a popular destination among his clients looking for the most fashionable pieces. Giltwood bergères carved with comparable cartouches and also from the Cresson workshop sold Christie's, London, 9 February 2023, lot 76 (£113,400) and Christie's, New York, 20 October 2006, lot 764 ($216,000).

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A PAIR OF LATE LOUIS XV GILTWOOD FAUTEUILS

BY MICHEL CRESSON, CIRCA 1760

Each with loose cushion covered in green cut velvet, the outset scrolling arms with husk pendants above a shell-carved seatrail, on cabriole legs headed with paterae, each stamped *M CRESSON* to rear seatrail
38½ in. (98 cm.) high (2)

$70,000-100,000

PROVENANCE:
Possibly acquired by Eugène I Schneider (1805-1875), his son Henri Schneider (1840-1898), or his grandson Eugène II Schneider (1868-1942).
Thence by descent to Marie-Zélie (May) Schneider, duchesse de Brissac (1902-1999), Château d'Apremont-sur-Allier.
Acquired from Galerie Segoura, Paris.

Michel Cresson, *maître* in 1740.

Similarly to the previous lot, the carving on these fauteuils—most apparent around the shell motifs—is three-dimensional and sculptural, recalling the style of Nicolas Heurtaut. While the bergères are products of the *rocaille symmétrisé*, these fauteuils represent the *rocaille symmétrisé 'classicisant',* a matured Transitional style between Rococo and the *goût grec*. As indicated by its name, the *rocaille symmétrisé classicisant* is a matured, classicizing version of the symmetrical Rococo and it combines perfectly symmetrical rocaille motifs with Classical elements of the *goût grec*. As evidenced by these luxurious armchairs, the abovementioned shell motif is the main design element, centering the symmetry of the seat and, similarly to the cartouches on the bergères, no longer blending into an overabundance of secondary design elements. The shell motif carved so expertly in high-relief can be found in the *oeuvres* of the best *menusiers* of the time. A pair of giltwood fauteuils by Nicolas Heurtaut with almost identical shells was sold Sotheby's, New York, 20 October 2018, lot 1070 ($125,000). On the present armchairs, the motif most predictive of the Neoclassicism of the 1770s is the rosette-filled square reserve of the knees. When imagined carved in the round, this design element becomes the archetypal heading for the legs of Louis XVI style seat furniture.

CHATEAU D'APREMONT-SUR-ALLIER
Located in the Loire valley, the château d'Apremont-sur-Allier stands proudly on the bank of the Allier river. First constructed as a fortress in the Middle Ages, the building was destroyed in the late 1400s, but was eventually rebuilt and further extended in the seventeenth and eighteenth centuries. From 1752 until the end of the century, a section of the château housed workshops of Royal glass factories. The building was again modified in the first half of the nineteenth century and finally gained its current Neo-Gothic appearance after the chatelaine of the estate, Antoinette de Saint-Sauveur, married Eugène Schneider II in 1894. Schneider was a wealthy industrialist and member of the *Chambre des députés.* His family's fortune was derived largely from railway construction and supplying the French army. The Schneiders were well-known connoisseurs and their collection featured eighteenth-century French porcelain, bronzes and furniture, including Joseph Baumhauer's ormolu-mounted ebony center table for Ange-Laurent de Lalive de Jully, sold Christie's, New York, 10 June 2021, lot 111. The château eventually passed to the ducal Brissac family following the marriage of Marie-Zélie (May) Schneider, daughter of Eugène and Antoinette, to Pierre de Cossé, duc de Brissac, president of the *Société des amis de Versailles* and a well-known writer who won the Prix Saint-Simon in 1975. Their daughter is Elvire de Cossé-Brissac, a celebrated author herself.

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A LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND JAPANESE LACQUER BUREAU PLAT

BY JOSEPH BAUMHAUER, KNOWN AS JOSEPH, ALMOST CERTAINLY COMMISSIONED BY SIMON-PHILIPPE POIRIER, CIRCA 1760, THE JAPANESE LACQUER PANELS 17TH CENTURY

The serpentine leather-lined top with outset corners above three frieze drawers and a leather-lined slide to each end, the frieze inset with Japanese lacquer panels depicting leafy plants in rocky landscapes, on cabriole legs headed with foliate chutes and inset with flaring ormolu panels terminating in scrolling sabots, stamped JOSEPH twice to one end of underside
28½ in. (72.5 cm.) high, 44½ in. (113 cm.) wide, 22½ in. (57.5 cm.) deep

$600,000-1,000,000

PROVENANCE:
With Etienne Levy, Paris.
Pierre Jourdan-Barry (1926-2016).
Acquired from Galerie Kugel, Paris.

EXHIBITED:
Paris, Sotheby's Galerie Charpentier, *Trésors des collections privées: Les chefs-d'oeuvre du mobilier français*, 7-15 March 1998.

LITERATURE:
A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution*, Paris, 1989, p. 245.
A. Boutémy, 'Joseph', *Connaissance des Arts*, no. 157, March 1965, pp. 83-89.

A masterpiece by Joseph Baumhauer, this superb bureau was executed at a moment of perfection in the decorative arts in France. Its harmonious proportions and balance of outline, scale and decoration demonstrate Joseph’s consummate skill, placing him firmly in the canon of the greatest *ébenistes* of the *Ancien Régime*. Only one other example of this specific form by Joseph, combining surrounds of lustrous tulipwood with precious panels of Japanese lacquer set into delicate ormolu frames is recorded, that sold from the legendary collection of Djahanguir Riahi; Christie’s, London, 6 December 2012, lot 30 (£1,721,250).

JOSEPH BAUMHAUER

French *ébénisterie* was greatly influenced by the arrival of hundreds of highly skilled emigrant cabinetmakers, who introduced various ingenious techniques for construction and marquetry. During the late seventeenth century and early eighteenth century, many of these, including Pierre Gôle, André-Charles Boulle and Bernard van Risenburgh, hailed from the Northern and Southern Netherlands. The second half of the eighteenth century would see many German craftsmen arriving in the French capital, including the Royal cabinetmakers Jean-François Oeben and Jean-Henri Riesener. Joseph Baumhauer, generally known as Joseph, was one of the first German cabinetmakers to arrive in Paris, probably well before 1745, the date of his marriage. He had been granted special status and did not become *maître* but was made *ébéniste privilégié du Roi* around 1749, just as Jean-Pierre Latz had been ten years previously. This special position provided various tax advantages and permitted the practice of multiple trades in one workshop (J.-D. Augarde, 'Joseph Baumhauer, ébéniste privilegié du Roi', *L'Estampille-L'Objet d'Art*', June 1987, no. 204, pp. 15-16.).

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Joseph worked almost exclusively for the *marchands-merciers*, innovative dealers of furniture and *bronzes d'ameublement*, most notably for Lazare Duvaux, Charles Darnault and Simon-Philippe Poirier, for whom he produced richly-decorated and luxurious pieces decorated in marquetry, lacquer, pietra dura and Sèvres porcelain. During the first part of his career he worked largely for Duvaux, and some of Joseph's pieces can be identified in Duvaux's *Livre-Journal*, compiled between 1749 and 1758, including the unique *pupitre à écrire debout* purchased by Karl, Count of Cobenzl (d. 1770) in 1758, sold from the renowned collection of Hubert de Givenchy, Christie's Monaco, 4 December 1993, lot 84 (R. Baarsen, '*Ebénisterie* at the court of Charles de Lorraine', *The Burlington Magazine*, February, 2005, vol. CXLVII, p. 92). With its symmetrical Rococo mounts and balanced harmonious proportions, this beautiful cabinet-*cum*-writing desk is one of the earliest pieces in his distinctive *rocaille assagie* style, a more restrained Rococo or Transitional style, which he would perfect in the next decade. He was one of only a few cabinetmakers able to execute masterpieces in various different styles simultaneously. It is, for instance, intriguing that just before commencing work on the Cobenzl *pupitre*, Joseph had completed his most celebrated and daring piece: the great *bureau plat* for Ange-Laurent Lalive de Jully, produced around 1754-1756 and now at château de Chantilly (S. Eriksen, *Early Neo-Classicism in France*, London, 1974, figs. 85-89). This monumental and extremely rectilinear piece in ebony, richly mounted in gilt-bronze, is the earliest known piece in the experimental *goût grec* style, and could not be further removed from the light and colourful marquetry *pupitre* purchased by Cobenzl from Duvaux.

LACQUER FURNITURE BY JOSEPH

Of the precious materials employed by Joseph on his most luxurious and costly pieces, among the most celebrated is Japanese lacquer or '*Vieux Lacq*'. Lacquer furniture generally incorporated specimens removed from antique imported coffers and screens and then supplied to a cabinetmaker by a *marchand-mercier*, and the art of adapting these components to domestic furniture was one of Joseph's principal specialties. Among his most accomplished Japanese lacquer pieces conceived at the outset of his career, and already fully demonstrating his genius, is a Rococo commode executed *circa* 1750-1755 for the *marchand-mercier* François-Charles Darnault, now preserved in the J. Paul Getty Museum, Los Angeles (obj. no. 55.DA.2).

The Riahi bureau is one of the small group of bureaux executed by Joseph from *circa* 1760 until his death in 1772. Its compact and delicately sinuous model was undoubtedly conceived by Simon-Philippe Poirier, for whom Joseph largely worked in the latter part of his career. Several examples are embellished with Sèvres porcelain plaques, a specialty of Poirier's output which he employed until his retirement in 1777, after which its use was continued with the same vigor by his successor, Dominique Daguerre. The earliest bureau of this type is probably that at preserved at Waddesdon Manor, which incorporates Sèvres plaques bearing factory date letters, the earliest specifying manufacture in 1760 (acc. no. 2335). Five other examples decorated with Sèvres porcelain plaques are known, their plaques dating up to 1770, including one in the collection of the Duke of Buccleuch and Queensberry at Boughton House, which is closest to the Waddesdon example. Another, one of its porcelain plaques bearing the painter's mark of Charles-Louis Méraud the Younger and the date letter K for 1763, was sold from the Jean Rossignol Collection, hôtel Dassault, Paris, 13 December 2005, lot 122 (€6,874,575). Interestingly, the shape of the plaques to these two bureaux corresponds to those which adorn the Mlle. de Sens commode by BVRB; the clever ways by which the borders of Joseph's bureau conceal its irregular shape illustrat the ingenuity and adaptation skills of the *marchands-merciers* in general, and Poirier in particular.

The bureau plat from the Riahi collection, the only other example of this model, sold at Christie's in 2012

The bureau plat in the Musée du Louvre

The bureau plat in the Rothschild Collection at Waddesdon Manor, with Sèvres porcelain plaques dated 1770 / Waddesdon Image Library

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Besides the Riahi bureau, the only other bureau by Joseph incorporating Japanese lacquer is the example in the Grog-Carven bequest in the Louvre Museum, with an ebony, rather than tulipwood surround to the lacquer panels (inv. no. OA 10453). As with the examples embellished with Sèvres porcelain plaques, the lacquer elements were also almost certainly supplied by Poirier, who had a *quasi* monopoly on furniture mounted with precious materials in these years. The lacquer bureaux are embellished with most of the same mounts also used to border the porcelain plaques, some of which are exclusive to Joseph's furniture. Poirier clearly selected the mounts to follow and accentuate not only the complex sinuous shape of the top, frieze and legs, but also to expertly border the lacquer panels. The long framing mounts are gently molded and feature small clasps; those to the corners consist of long sweeping acanthus centered by trails; to the legs, Joseph applied a flat tapering mount exclusive to his work. On the 'Sèvres' bureaux, the mounts surrounding the plaques are more sturdy, as necessitated by the weight and fragility of the porcelain material. The mounts around the lacquer panels, by contrast, are far lighter, resulting in an even more harmonious *chef d'oeuvre*.

THE JOURDAN-BARRY COLLECTION

The Jourdan-Barry collection was assembled over more than a century through three generations, by Mafalda Jourdan (1862-1934), her son Raymond Jourdan Barry (1891-1968) (author of a landmark study of Provençal silver), and grandson Pierre (1926-2016). The collection was most celebrated for a superb collection of French silver which was memorialized in a study published by Galerie Kugel, and some of which was dispersed in landmark sales in 1992 and 2012 and in a special exhibition at Kugel. They also collected deeply and widely in French faïence, particularly from Moustiers and Marseille (where the family originated), as well as portrait miniatures, paintings, sculpture and Islamic art. Their collection of Moustiers faïence was ultimately donated to the Musée de Sèvres and then transferred to the city museum in Moustiers, while Pierre donated works to the Louvre, including an important fifteenth-century French sculpture of the Pietà.

The lacquer panels on the reverse

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A LOUIS XVI ORMOLU, JAPANESE LACQUER AND MEISSEN PORCELAIN ENCRIER

CIRCA 1775, THE LACQUER 18TH CENTURY

The canted rectangular base inset with a Japanese lacquer panel gilt with a river landscape, mounted with an ormolu two-light candelabrum and a porcelain inkwell, sander and oval dish, the ormolu border with Greek-key handles, swags and writing implements, a leather inventory label inscribed *3344*, the candelabrum 19th century
16½ in. (42 cm.) wide

$7,000-10,000

PROVENANCE:
Acquired from Perrin, Paris.

EXHIBITED:
New York, The Metropolitan Museum of Art, *Sixth International C.I.N.O.A. Exhibition*, 19 October 1974 - 3 January 1975, cat. no. 237.

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A PAIR OF RESTAURATION ORMOLU CHENETS

CIRCA 1820-1830

Each with three pomegranate finials suspending garlands , on rosette-headed square tapering legs
11½ in. (29.5 cm.) high, 18 in. (46 cm.) wide (2)

$6,000-9,000

PROVENANCE:
Acquired from Galerie Segoura, Paris.

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A PAIR OF LOUIS XVI ORMOLU-MOUNTED TULIPWOOD, CHINESE LACQUER AND VERNIS-DECORATED UPRIGHT COMMODES

BY ETIENNE LEVASSEUR, CIRCA 1775

Each with a pink marble top above twelve graduated drawers inset with Chinese and *vernis*-decorated panels, on square tapering legs, each stamped twice *E LEVASSEUR JME*, with customs stamps and inscribed *765* and *766* in chalk
74 in. (188 cm.) high, 23¾ in. (60.5 cm.) wide, 16¼ in. (41.5 cm.) deep (2)

$30,000-50,000

PROVENANCE:
Acquired from Aveline, Paris.

Etienne Levasseur, *maître* in 1766.

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A PAIR OF LATE LOUIS XV ORMOLU AND 'ACIER POLI' CONSOLES

CIRCA 1765-1770, THE DESIGN ATTRIBUTED TO VICTOR LOUIS AND JEAN LOUIS PRIEUR, THE METALWORK ATTRIBUTED TO PIERRE II DEUMIER, THE ORMOLU ATTRIBUTED TO PIERRE GOUTHIERE

Each of demilune form with a *verde antico* marble top above a rosette-filled *entrelac* frieze, suspending ribbon-tied berried laurel festoons
11 in. (28 cm.) high, 35½ in. (90.5 cm.) wide, 11½ in. (29.5 cm.) deep (2)

$200,000-300,000

PROVENANCE:
Acquired from Perrin, Paris.

Conceived in costly polished steel and gilt-bronze and with an audacious *goût à la grecque* design, these superb console tables are an exciting discovery, adding to a small group of related examples produced *circa* 1765, including the celebrated console supplied to King Augustus III of Poland. Although recent analysis has revealed that in strict metallurgical terms these are more likely to be of polished wrought-iron than polished steel, the terms *'acier poli'* and *'fer poli'* were almost interchangeable in the eighteenth century and this group has traditionally been described as polished steel, which is how the material will be referred to in this entry. Polished steel was an extremely hard and complex material to work, and furniture made of this material was subsequently very expensive. These costly pieces were conceived by *serruriers* (locksmiths) working outside their usual skill and scale, and were considered a profound innovation. David Harris Cohen, who studied a similar model now at the J.P. Getty Museum, Los Angeles, was the first to identify a group of consoles of this type, which he attributed to the work of the *serrurier* Pierre II Deumier, based on Deumier's advertisement published in the gazette of *L'Avant-coureur*, 8 August 1763:

'*Un pied pour porter une table de marbre à double consolles avec volutes en cornes de bélier, enrichie d'avant corps & moulures prises, sur les masses, surmontées d'une frise avec rond entrelassé & rosettes. Le bas est terminé par un vase antique de ronde bosse avec branches de chêne. Les consolles sont garnies de différentes pièces d'ornements, & dans le milieu est une tête de femme coëffée à l'antique ; des branches de laurier forment guirlande au pourtour*'.

In his study, Cohen identified two groups of steel examples, the first dating from the eighteenth century and the second made in silvered bronze, dating from the nineteenth century. The consoles offered here, unique in design within the group, are an exciting addition to a very small corpus of eighteenth-century examples in polished steel, all following the same general striking avant-garde Neoclassical design, attributed to the architect Victor Louis (1731-1800):

- a single console at the State Hermitage Museum, St. Petersburg (inv. no. Epr-2736), which is 140 cm. wide. Its design corresponds to two drawings, one by Victor Louis, the other attributed to the *ornemaniste* and sculptor Jean-Louis Prieur (1759-1795), made in 1766 for the *Chambre des Portraits* of the Royal palace of Warsaw. The only difference between the Hermitage example and the 1766 designs is the absence of the cypher of its patron, King Stanislaw II Augustus (1732-1798)

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- a single console at Marble House, Newport, Rhode Island. It was donated, together with a later console of this model, to the Newport Preservation Society after its purchase in 1957 by Harold S. Vanderbilt from the New York dealers French & Company. The eighteenth-century example has a leaf-and-berry mount at the center of its frieze, similar to the Hermitage table

- a pair of consoles sold from the Rothschild Collection, by family tradition acquired by Baron Gustave de Rothschild (1829-1911) from Galerie Seligmann at the end of the nineteenth century (sold Christie's, London, 4 July 2019, lot 30, £2,831,350), their friezes centered by later female masks

We also know seven other examples which are in silvered bronze, which are now thought to date from the second half of the nineteenth century:

- a single console in the J. Paul Getty Museum, Malibu (acc. no. 88.DF.118), 129.5 cm wide; formerly in the Lopez-Willshaw collection, sold Sotheby's, Monaco, 23 June 1976, lot 108; subsequently acquired from the British Rail Pension Fund.

- a pair of consoles at the château de Versailles, bequeathed by Consuelo Vanderbilt Balsan (137 cm. wide); according to Cohen, this pair is not eighteenth-century but of later manufacture and in silvered bronze (one has been subsequently gilded)

- a pair of consoles at the Musée Nissim de Camondo, Paris (inv. no. CAM.190.1-2, 127 cm. wide). This pair, centered by cartouches, was formerly in the collection of marquis Edmond de Lambertye, and was purchased by Camondo in 1917 from the dealer Jacques Seligmann

- the second console now on display at Marble House, its frieze centered by three *fleurs-de-lys*. Theodore Dell has stated that this console is silvered bronze, and not eighteenth-century

- a further single console in a private American collection, possibly that fabricated by Wertheimer of Bond Street and recorded in the 1862 International Exhibition

THE KING OF POLAND'S CONSOLE

King Augustus II of Poland died on 5 October 1763. As the Polish throne was not hereditary, the election of a new king had the potential to change the balance of power in Europe. After eleven months of intrigue throughout the courts of Europe, Stanislas Auguste II Poniatowski was elected. As a demonstration of his new power and status, the new King decided to extensively redesign the palace in Warsaw in the latest '*goût grec*' fashion. For this project, he sought the advice from Madame Geoffrin (1699-1777), his influential friend and patron, whose *salon* on the rue Saint-Honoré played an important role in setting the *avant-garde* literary and artistic tone in Paris. His relationship with Madame Geoffrin began during his 1741 trip in Paris, and continued in an important and lengthy correspondence that would continue to influence his decisions on artistic matters, even after he became King. Through her, he became acquainted with her protégé, the designer and architect Victor Louis, and Madame Geoffrin granted herself the responsibility of the overall design of the remodeling of the Royal Palace in 1763.

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A watercolor by Victor Louis of the window wall of the Palace's '*chambre des portraits*', dated 1766, shows a console of this model placed under two windows. Another drawing, more detailed and attributed to Jean-Louis Prieur, is in the Warsaw University, and shows the console in elevation and plan. A third drawing, more schematic, shows it in elevation only. For the execution of the console, it is known that a life-size model was made in Paris by a craftsman called 'Jadot'. The table itself was completed and delivered to Warsaw by February 1769, by which date the *bleu turquin* marble top and oval stand shown in the two drawings had been supplied by Jacques Adam. The console was apparently never used in any of the interiors, though it remained part of the Royal collections until at least 1795, when it was described in storage in the '*Inventaire des Effets mobiliers dans le Garde-Meuble au château de Varsovie qui sont à vendre*.' It also appears in the 1789 inventory after the death of Stanislas. It has been assumed that the console was brought to Russia sometime in the nineteenth century during the occupation of Poland, and would be the example now at the State Hermitage Museum of St Petersburg.

Madame Geoffrin appears to have been a key figure for this commission, not only introducing Victor Louis to the King but also Deumier, as she herself employed his services before 1766 for the refurnishing of her *hôtel* on the rue Saint-Honoré. In her *carnets*, entitled '*Différentes choses dont je veux garder le souvenir et de différentes choses dont je veux me souvenir des prix*' is recorded: '*Les deux consoles d'acier et de bronze doré de ma chambre à coucher ... 1,500 L*' together with '*les marbres de Portor, 96L*'. Further down she records '*les deux encoignures de ma chambre à coucher, le marbre de Portor, 96L* '. This pair of encoignures, undoubtedly by Deumier, are also recorded in the 1833 posthumous inventory death of the marquis d'Estampes (her daughter's heir) and are mentioned as follows: '*N°178. Deux encoignures en fer ciselé à garnitures de bronze doré et dessus de marbre portor, 50F*" (Arch. nat. MCN. CX/853).

THE BERINGHEN SUITE OF 'ACIER POLI' CONSOLES
A large set of ormolu-mounted steel furniture is recorded in the eighteenth century in the collection of the marquis de Beringhen, *premier écuyer du roi*, dit 'Monsieur le Premier' (1693-1770). His posthumous collection sale after death lists no fewer than six consoles and two encoignures, although none would equate with the distinctive small scale and wall-mounted form (possibly designed to be incorporated into a specific architectural scheme) of the consoles offered here:

N°176. Deux tables de beau marbre brèche d'Alep, de forme contournées, portant chacune dans sa plus grande partie 4 pieds sur 19 pouces 6 lignes de profondeur, posées sur des pieds à deux consoles de 21 pouces [130 x 52,5 x 56,7 cm.], en acier bruni, ornées de feuilles, fleurons guirlandes, coquilles & moulures de bronze doré, le tout exécuté avec beaucoup d'art & de perfection. [135 x 48,5 cm.]

N°177. Une table aussi de marbre brèche d'Alep, sur un pied pareil au précédent. [135 x 48,5cm.]

N°178. Une table de très beau marbre vert campan, de forme contournée, sur son pied, qui ne diffère des précédents que par sa richesse [no measurements]

N°179. Une autre table de même marbre de 4 pieds 9 pouces, sur 22 pouces 6 lignes [154 x 61 cm.], sur un pied d'acier poli, garni de bronze doré beaucoup plus travaillé que celui de l'article précédent.

N°180. Une table de marbre de belle brocatelle de 3 pieds 3 pouces [105 cm.], aussi sur son pied d'acier poli, orné de bronze doré.

One of a pair of console tables from the collection of Baron Gustave de Rothschild, sold at Christie's in 2019

N°181. Deux petites encoignures de même marbre, sur des pieds d'acier.

PIERRE II DEUMIER
Little is known about the locksmith Pierre II Deumier, aside from what can be ascertained from his advertisement in the 1767 journal, which states that he was *serrurier du roi* (Locksmith to the King). The study of papers in the *Archives Nationales* in Paris has revealed he also worked as *serrurier des Bâtiments du roi et de la Ville de Paris* and for the most influential patrons of his time, such as the prince de Condé. His workshop was recorded rue Neuve des Mathurins in the Chaussée d'Antin whereas his father, *dit* Pierre I Deumier and also *maître serrurier*, was recorded on the rue des Marmousets. His most important commission seemed to have been the one for Warsaw, where Deumier supplied not only the large console, but also some doors, metal hardware for the picture frames of the *Chambre des Portraits* and mirror frames in bronze, probably intended for the *boudoir* of the palace. Another notable commission was the group of grilles he made for the choir of the Royal church Saint-Germain l'Auxerrois in Paris for which he proudly requested the marquis de Marigny, *directeur général des bâtiments du Roi* to visit this work in a letter dated 30 October 1767.

THE ATTRIBUTION OF THE GILT BRONZES
Although there is no record of which *bronzier* supplied gilt-bronzes to Deumier for his consoles, the superb quality of the ormolu on these consoles, particularly the remarkably lifelike and organic laurel-leaf garlands, beautifully chased and delicately veined, relate to the work of the celebrated *bronzier, doreur* and *ciseleur* Pierre Gouthière (1732-1813). One of Gouthière's most celebrated clients was the duc d'Aumont, who oversaw the *Menus Plaisirs* and was a passionate collector of hardstones and *bronzes d'ameublement*. The famous sale of the duc d'Aumont's collection in 1782 indicated which works were made by Gouthière, including an extraordinary pair of alabaster vases with ormolu handles in the form of laurel vines (lot 7) with a similar virtuosic naturalistic quality. These vases were acquired by Louis XVI at the sale for the Musée du Louvre, were later acquired by the comte de Flahaut and more recently sold from the collection of French and Company, Christie's, New York, 24 November 1998, lot 15 ($2,092,500, see also C. Vignon and C. Baulez, *Pierre Gouthière: Virtuoso Gilder at the French Court,* New York, 2016, p. 186-187, cat. no. 10).

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A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED SÈVRES PORCELAIN VASES-CLOCHES 'DULAC'

BY JEAN DULAC, CIRCA 1770-1774

Each with a removable domed lid with pine-cone finial above a foliate clasp, enclosing a sprung candelabrum with berried finial above a part-fluted shaft issuing three down-turned paneled and husk-trailed branches issuing from foliage and terminating in a fruiting finial above a circular lid, the lower section with a pierced Vitruvian-scroll band above a laurel-band and two lion-mask ring-handles joined by lions' pelts, the tapering ovoid body above a waisted, turned spreading guilloche band and foliate foot, on a square paneled base, the candelabra branches incomplete and originally with rotating candle-branches and nozzles, each with the château d'Eu inventory mark of a crown above the stamp 'EU', one stamped '1469' and the other 1470' on the base and both further stamped 'No 3'

17¾ in. (45 cm.) high (2)

$120,000-180,000

PROVENANCE:

Possibly acquired under the direction of the Emperor Napoléon from the hôtel d'Elbeuf by Jean-Jacques Régis de Cambacérès, Prince-Archichancelier de l'Empire and duc of Parma, in 1807 and recorded in the hôtel Molé in 1808.
Probably acquired with the hôtel Molé by the duchesse d'Orléans (1753-1821) in 1814 and certainly recorded in the 1821 inventory.
Thence by descent to her son, the duc d'Orléans, later King Louis-Philippe, who transferred them to the château d'Eu, where they are recorded in the inventory of 1841 in the *cabinet du Roi*.
Sold by the executors of King Louis-Philippe; Christie's, London, 17 June 1857, lot 363 (£245 to Nieuwenhuys).
Acquired for £350 from Davies of Pall Mall on 17 May 1888 as 'A pair of Gros Bleu Sevres vases mounted as Cassolettes for three lights each' and thence by descent.
The Property of a Family Trust; Christie's, London, 2 December 1997, lot 40.

Marie-Adélaïde de Bourbon-Penthièvre, duchesse douairière d'Orléans

Detail of inventory marks of the château d'Eu

The provenance of these *vases-cloches* candelabra is difficult to retrace definitively at the end of the eighteenth and the beginning of the nineteenth century as they were first recorded in 1821. In 1807, the furnishings of the hôtel d'Elbeuf were offered by the Emperor Napoleon to the former second consul, Jean-Jacques Régis de Cambacérès, Prince-Archichancelier de l'Empire and duc of Parma, and the contents were subsequently transferred to the hôtel Molé, home of Cambacérès. The inventory taken at this time records *deux vases de porcelaine fond azur les anses formées par deux têtes de lion avec anneaux et draperies, les pieds en bronze monté sur sode, la ceinture du milieu en bronze et couverde en pomme de pin Hauteur 48* (centimeters). It is worth noting that this description does not mention any *girandole*-branches to the interiors. In 1814, while Cambacérès lived in exile, his *hôtel*, partly furnished, was sold to Louise Marie Adélaïde de Bourbon, duchesse d'Orléans. On her death in 1821, *deux vases forme ancièn ne, montés en cuivre ciselé et doré terminés par une pomme de pin de 17 pouces de haut (0.465 cm) en porcelaine de Saxe fond bleu avec ressort dans l'intérieur formant candélabre à trois lumière 700* are recorded on the ground floor. The contents were due to be divided equally between her two children, the duc d'Orléans and future King, Louis-Philippe, and his sister, Madame Adélaïde d'Orléans. The duc, however, claimed for himself virtually all of the furniture, of which he sent the majority to the château d'Eu. Recorded in the *cabinet du Roi* in 1841, these candelabra remained at the château d'Eu until their sale at Christie's, London in 1857, three years after the death of the monarch.

DULAC AND THE SEVRES VASES-CLOCHES

Styling himself as *marchand gantier-parfumeur et bijouter rue Saint Honoré près de l'Oratoire la tête d'or*, Jean Dulac (1704-1786) specialized in ormolu objects and mounted porcelain. A *parfumeur* by profession, Dulac appears consistently in the sales register of the Sèvres manufactory from 1758-1776. He acquired the majority of the production of this model, known as *vases-cloches*, mainly between 1772 and 1779, at prices varying from 60 to 84 *livres*, dependent on the ground color—the *fond lapis* being far more expensive than the green. By 1774, however, Jean Dulac had sold to his successor *les droits de vente par commission des porcelaines de la Manufacture de Sèvres dont il tient dépôt*. Several *vases-cloches* are recorded at that time, predominantly in Sèvres porcelain, some mounted with gilt-bronze and others decorated with a landscape on a green ground, or with roses. A pair of vases with lion-mask handles of this model was delivered to the King of Poland for his use at the Łazienki Palace, Warsaw (P. Verlet, *Les Bronzes Dorés Fançais du XVIlle Siècle*, Paris, 1987, pp. 72-73, figs. 66-67).

While it is certain that Jean Dulac created this type of vase, it is interesting to note that the Manufacture du Sèvres had the right to sell them directly. This fact is confirmed by the two *vases-cloches* at the Palace of Pavlovsk, acquired directly from Sèvres in 1782 through the intermediary Prince Baryatinski for the sum of 1,680 *livres*. The attribution of this group to Dulac is further confirmed by Horace Walpole's visit to Madame Dulac in the autumn of 1765. Walpole acquired, amongst other things, three closely related vases mounted with satyr-masks for his friend John Chute of the Vyne, Hampshire, at a cost of 19 guineas.

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A PAIR OF LATE LOUIS XV ORMOLU THREE-BRANCH CANDELABRA

POSSIBLY BY PHILIPPE CAFFIERI, AFTER DESIGNS BY JEAN-LOUIS PRIEUR, CIRCA 1765-1770

Each column cast as three putti, an acanthus spreading above issuing three scrolling arms cast with rams' heads and suspending laurel festoons, surmounted by flaming urn finials applied with Zephyr masks, on circular bases edged with lions' masks and laurel wreaths, one arm restored
21¼in. (54 cm.) high, 14¾ in. (37. cm.) wide (2)

$150,000-250,000

PROVENANCE:
Jaime Ortiz-Patiño; Sotheby's, New York, 25 April 1998, lot 245.
Acquired from Didier Aaron, Paris.

Only three examples of this remarkable and sculptural model are known:

- the present pair, formerly in the Ortiz-Patiño Collection
- a pair in the Wallace Collection, inv. nos. F128 and F129
- a pair with the marks of the Winter Palace, St. Petersburg, probably delivered to either Empress Elizabeth or Empress Catherine, now in a private collection (with silver-soldered joints as in the offered pair)

Designed in the *goût grec* style, these candelabra are fusions of ornamental elements borrowed both from the Louis XIV period and from Classical Antiquity. The decorative vocabulary of the previous century is represented by the flaming urn finials, the Zephyr masks, and particularly the rams' heads, which are reminiscent of those found on candelabra "*à sphinx et à têtes de béliers*", attributed to André-Charles Boulle. Antiquity, on the other hand, is evoked by the putto terms, the lion masks hung with swags, the fluting of the nozzles, and the laurel garlands draping over the base and the arms. Some of these ornaments appear as early as 1756 on La Live de Jully's famous ormolu-mounted ebony suite, from which a table and a low cabinet were recently sold Christie's, New York, 10 June 2021, lot 111 and Christie's, New York, 20 October 2022, lot 28, respectively.
These candelabra are also very similar to a pair executed in silver in 1767-1768 by Robert-Joseph Auguste (1723-1805), now in the Metropolitan Museum of Art, New York (acc. no. 48.187.389A-B). The putti forming the stems of these candelabra are similar to those often found in the *oeuvre* of the sculptor and chaser Jean-Louis Prieur (1732-1795). His activity commenced at the zenith of the *goût grec* craze of the mid-1760s. Prieur, who became *maître sculpteur* in 1765 and *maître-fondeur en terre et sable* in 1769, was an influential *ornemaniste* in the novel Classical style. He is perhaps best known for a series of designs he supplied for furniture and gilt-bronzes for the Polish Court in Warsaw in 1766, among the most important Neoclassical commissions of its time. Prieur also supplied a series of architectural gilt-bronzes to Chartres Cathedral. Putti similar to those on the present candelabra appear on a number of designs by Prieur, and ormolu objects executed after his designs. Drawings by him featuring similar putti include a design for a vase with crouching child figures, now in the collection of the Musée des Arts Décoratifs, Paris (inv. no. 3413), and a design for a wall-light with a very similar putto and with candle arms hung with swags sold Sotheby's Monaco, 26 November 1979, lot 598. Ormolu objects based on Prieur's designs featuring similar ornamental elements include ormolu wall-lights with similar putti terms and candle arms hung with laurel swags sold from the Steinitz collection, Christie's, New York, 19 October 2007, lot 63; a pair from the collection of Mme. C. Lelong, Galerie Georges Petit, Paris, 27 April-1 May 1903, lot 334; and a pair sold from the collection of Joseph Bardac, Galerie Georges Petit, Paris, 9 December 1927, lot 80. A pair of Chinese porcelain vases with similar ormolu putti and garlands after a design by Prieur sold Sotheby's, Paris, 11 October 2022, lot 68.
The precise dating of the silver candelabra and the stylistic similarities with Prieur's most mature *goût grec* work help date this pair, and those at the Wallace Collection, to *circa* 1765-70. Furthermore, the *merchand-mercier* Poirier is known to have sold Lord Coventry "*une paire de girandoles de bronze doré d'or moulu avec enfants de bronze de couleur antique*" on 23 June 1768 for 720 *livres*, suggesting the fashion for such candelabra in the late 1760s (Svend Eriksen, *Early Neo-Classicism in France*, London, 1974, p. 353).
The *bronzier* responsible for these inventive candelabra cannot be determined with certainty. Peter Hughes does not attribute the Wallace pair to a specific maker but does cite Eriksen, who notes how branches terminating in scrolls and entwined with laurel pendants also appear in a drawing by Philippe Caffiéri for candelabra intended for the Notre Dame (Hughes, *op. cit.*, p. 1213). Additionally, the inventory prepared after Caffiéri's death lists [no. 140] *un modèle de girandole à enfants finie en cire rouge* and [no. 50] *trois vases à têtes de souffleur non ciselés et un autre fini* (see *Arch. nat., Min. cent., XXXIV, 697: Inventaire après décès de Philippe Caffieri du 14 octobre 1774*).
Although these candelabra cannot be firmly attributed to Caffiéri, the superb craftsmanship of their execution and the stylistic vocabulary they share with his master's *oeuvre*, as well of with the presence of similar pieces listed in his workshop after his death, suggest that this lot may indeed be the work of this great *bronzier*. Another possibility is raised by the intriguing silver-soldering to these candelabra and those cited above with Russian Imperial inventory marks. More commonly, bronze solder was employed on gilt bronzes in the eighteenth century. Was a master silver or goldsmith perhaps responsible for these superb candelabra?

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A LOUIS XVI GILTWOOD TORCHERE

CIRCA 1775

With a circular stepped top and a fluted, beaded and *guilloches*-carved surround, on three incurved supports headed with rams' masks and joined with floral festoons above a central spiral-fluted upright, on a circular base carved with ribbon-tied laurel

36¼ in. (92 cm.) high

$4,000-6,000

PROVENANCE:

Acquired from Didier Aaron, Paris.

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A SEVRES PORCELAIN 'BEAU BLEU' GILT TAILLANDIER VASE AND COVER (*URNE 'BACHELIER'* OR *URNE 'BACHELIERE POTICHE A CARTELS' ET SON COUVERCLE*)

CIRCA 1770, BLUE INTERLACED L'S MARK, INCISED 3

Modeled with a spiraling fluted and domed lid topped by swirling ball finial, the oviform body with ribbon-tied shoulder hung with four cameo portrait medallions and applied gilt garland swags atop an *oeil-de-perdrix* ground, the lower body molded with raised spiraling leaves and gadroons, all resting on circular socle topped by a beaded collar

16¼ in. (41.2 cm.) high (2)

$30,000-50,000

PROVENANCE:

Acquired from Dragesco-Cramoisan, Paris.

The name for the model of the present lot derives from the artistic director of the Sèvres manufactory at the time; Jean Jacques Bachelier (1734-1803), who designed a number of models for vases in production from about 1765 to 1790. The present model sports four Classical bust medallions, which were most popular from about 1768 to 1772, and painted primarily by Jean-Baptiste-Etienne Genest, Jean-Louis Morin (active 1754-1787), and Jacques Fontaine (active 1752-1807).

Three vases of the same form and decoration but without the added richness of the gilt *Taillandier* or *oeil-de-perdrix* ground pattern are known: the pair in the Musée Lambinet, Versailles (nos. 90.4.3.1-2); and a single formerly in the collection of Maitre et Madame Michard Pellissier, sold Christie's, Paris, 27 June 2007, lot 59. The preparatory drawings for the design are conserved in the Sèvres archives: R1L3D10, folio 6.

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A LOUIS XVI ORMOLU-MOUNTED CHINESE CELADON PORCELAIN PENDULE A CERCLE TOURNANT

THE ORMOLU CIRCA 1775, THE PORCELAIN MING DYNASTY (1368-1644)

The oviform body and cover impressed with stylized clouds and leaves between foliate bands, the cover with a gadrooned ormolu mount, flanked by cockerel-form handles joined by floral festoons, the revolving dial with *fleurs-de-lys*, Roman and Arabic chapters, minute and hour intervals, on a foliate socle and square base, originally with additional cover, the associated 18th-century movement signed by Gille l'Ainé
19½ in. (49.5 cm.) high, 15 in. (38.5 cm.) wide

$70,000-100,000

PROVENANCE:
Acquired from Kraemer, Paris.

LITERATURE:
J.D. Augarde, *Les Ouvriers du Temps*, Geneva, 1996, p. 212, fig. 171.

This impressive vase-form clock epitomizes the shift in Parisian taste towards Classical motifs and the zeal for Chinese celadon porcelain that defined the late eighteenth century. As the Louis XVI style took shape, the classical urn form gained great popularity as a decorative motif, appearing in bronze, stone and porcelain. The present clock likely formed the central component of a three-piece garniture assembled by a *marchand-mercier* with a keen awareness of developing Parisian fashion, which greatly prized *ancien* porcelain over newer export wares, and developed preference for celadon and monochrome Chinese glazes over the blue and white wares that had been so highly valued in the preceding centuries. The cockerel-head mounts on the sides hold symbolic meaning, with the rooster not only emblematic of France, but also of the virtue of watchfulness and traditionally associated with time, given its daily crowing at sunrise. As a combination of Chinese porcelain and French ormolu mounts, this clock is a true demonstration of the ingenuity and skill of late eighteenth-century craftsmen and the great tradition of Parisian excellence.

A few comparable instances of the model are known, the most similar being two examples also with molded celadon bodies, and each also with a socle foot instead of a flaring foot: the first was sold Christie's, London, July 6, 1961, lot 72; and the second, Christie's, New York, 21 May 1977, lot 576. Another example with the same mounts as the present clock was sold from the estate of M. Marquis; Hôtel Drouot, Paris, 10 February 1890, lot 79, and was subsequently recorded in 1907 in the catalogue of the Rodolphe Kann Collection, cat. no. 183, though its porcelain body was decorated with a polychrome bird-and-flower scene. An example with a crackle-glazed body from the Collection of Karl Lagerfeld, and formerly, by repute, in the Collection of Sophia Charlotte, Baroness Howe (1762-1835), was sold Christie's, Monaco, 28 April 2000, lot 56, though its cover is composed of two domed porcelain sections culminating in an ormolu celestial globe as a finial, the mounts joining the rooster heads cast with bands of linked circles, and the plinth base under its spreading foot is decorated with Greek-key.

A clock of this model in the Rodolphe Kann collection, 1907

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A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD, AMARANTH, EBONY AND CHINESE COROMANDEL LACQUER SECRETAIRE A ABBATANT

BY CHARLES TOPINO, CIRCA 1775

The veined white marble top with outset corners, above a frieze drawer mounted with Vitruvian scrolls flanked by lion masks, the fall-front faced with a lacquer panel depicting scholarly objects in a landscape, opening to a fitted interior including walnut-lined drawers, over two cupboard doors enclosing two drawers and a *coffre-fort*, the lacquer panels to the sides with mythical beasts, stamped twice *C TOPINO*, and once *JME* atop the case, with old Chenue shipping label to reverse inscribed *Mme La Princesse.../ ... Foch, 15*
51 in. (129.5 cm.) high, 36 in. (91.5 cm.) wide, 14¾ in. (37.5 cm.) deep

$60,000-100,000

PROVENANCE:
Collection of Marie-Charlotte-Constance Say, princesse Amédée de Broglie. Acquired from Kraemer, Paris.

EXHIBITED:
Paris, Musée des Arts Décoratifs, *Grands Ébénistes et Menuisiers Parisiens du XVIIIe Siècle*, December 1955 - February 1956, cat. no. 322.

LITERATURE:
Exhibition catalogue, *Grands Ebenistes et Menuisiers Parisiens*, Paris, Musée des Arts Décoratifs, 1956, cat. no. 322, pl. 23.
Y. Brunhammer, "The Eighteenth Century: France", in H. Hayward, ed., *World Furniture*, 1965, p. 118, fig. 434.
S. Barbier Sainte Marie, *Charles Topino circa 1742-1803*, Paris, 2005, pp. 110-111, fig. 49.

Charles Topino, *maître* in 1773.

COROMANDEL LACQUERED FURNITURE IN PARIS

This *secretaire*, its front and sides covered in panels adapted from a Coromandel screen, is a rare example of Parisian furniture in the Louis XVI style covered in Coromandel lacquer exported from China. Coromandel lacquer, produced in Henan Province and imported to Europe by way of India's Coromandel Coast, had been present on the French market since the turn of the eighteenth century, albeit in small quantities, with stock inventories of *marchands-merciers* during the first half of the century consistently recording only a few objects per inventory. French furniture incorporating Chinese Coromandel lacquer is rare, due in large part to its inherent fragility. The technique, which was typically used to create large screens of six, eight or twelve panels, involves carefully applying a primer of clay and several layers of black lacquer to each side of a pine panel, before carefully gouging away areas lacquer and filling in the resulting wells or channels with color, in a process similar to *champlevé* enamelwork.
The resulting panels, though attractive to French collectors for their novel, vibrant colors, were inherently difficult for French artisans to saw through and adapt without disrupting their decoration. Where Coromandel lacquer does appear in the stocks of the Parisian *marchands-merciers*, it is often linked with the mention that it is damaged: in 1755, the mercer Simon de la Hoguette records forty pieces of coromandel lacquer as *endommagées* and Duveaux, the *marchand* who frequently worked with Bernard II van Risenburgh (BVRB) mentions four such panels in 1758 (T. Wolvesperges, *Le Meuble Français en Laque au XVIIIe Siècle*, Paris, 2000, p. 55).

CHARLES TOPINO AND THE STYLE *D'UTENSILES*

The lacquer to the front of this secrétaire depict a variety of precious and scholarly objects deriving from the traditional Chinese 'Eight Precious Things' and 'Hundred Antiques' motifs, and relate directly to Topino's signature marquetry work in the style called *d'utensiles*. As a tradesman, Topino specialized in the production of light furniture enriched with pictorial marquetry, often in the form of still-lives inspired by the objects depicted on Chinese screens. He was often employed as specialist *marqueteur* by *marchands* such as Héricourt, Dautriche, Migeon, Denizot, Delorme, Tuart, Boudin and Moreau, and also thrived as a supplier of marquetry panels to his fellow *ébénistes* such as Pioniez and Nicolas Petit as well as the *marchand-ébéniste* and close collaborator of Topino's, Léonard Boudin. The latter's *livre de commandes* refers to a significant number of *tables à marqueterie de vases*, supplied by Topino between 1772 and 1774. This style of still-life marquetry was apparently popular, as attested to by the number of pieces still extant, and its origins can be traced to direct inspiration from screens of the type adapted into the present secrétaire. It is curious to note, however, that this style gained popularity just as Coromandel was disappearing from the Parisian furniture scene.

MARIE-CHARLOTTE-CONSTANCE SAY, PRINCESS AMEDEE DE BROGLIE

The secrétaire is recorded in the collection of the French socialite Mary Say (1857-1943), heir to the Say sugar refineries, who became known as the princesse Amédée de Broglie after her 1875 marriage to Henri Amédée de Broglie, prince de Broglie. The couple resided at the hôtel de Broglie-Haussonville in Paris and the château de Chaumont-sur-Loire, which the princess had bought with her inheritance in 1875 at the age of seventeen, and donated to the state in 1938. In 1930, thirteen years after the Prince's death, the 72-year-old princess became a tabloid sensation when she remarried prince Luís Fernando de Orleans y Borbón, the former Spanish *infante* who was 41 at the time, and thus became princess of Orléans and Bourbon.

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A COMMODE 'DE LAQUE NOIR' FOR THE DUCHESSE DE MAZARIN

■73

A LATE LOUIS XV ORMOLU-MOUNTED JAPANESE LACQUER AND EBONY COMMODE

BY CLAUDE-CHARLES SAUNIER, CIRCA 1765, THE JAPANESE LACQUER 17TH CENTURY

With a shaped rectangular portor marble top above ten drawers from a 17th-century Japanese lacquer cabinet, their fronts decorated in relief with gilt birds and landscapes, the angles mounted with ormolu paterae and fruiting pendants, the sides decorated with overlapping pictorial lacquer rectangles, on square tapering legs, stamped on the top CC SAUNIER, inscribed on the top *B 57* and *Hal 1* and on the reverse *HAL 53* in black ink
36½ in. (93 cm.) high, 43 in. (110 cm.) wide, 21½ in. (55 cm.) deep

$300,000-500,000

PROVENANCE:
Almost certainly supplied to Louise-Jeanne de Durfort, duchesse de Mazarin (1735-1781) for her bedroom in the château de Chilly-Mazarin, and subsequently described in the catalogue drawn up after her death in 1781 under lot 385 as follows: '*une commode de laque noir, avec des oiseaux de relief en or, composée d'un grand tiroir et de neuf petits, avec entrée de serrure & ornements de cuivre doré, & à dessus de marbre d'Italie*'.
Acquired at the sale of her collection held between August 1784 and March 1785 by Sieur Chevalier for 408 *livres*.
Reputedly subsequently acquired by Jean-Joseph de Laborde.
Alice Halphen, nee Koenigswarter (Mme. Fernand Halphen), Paris.
Confiscated by the Einsatzstab Reichsleiter Rosenberg from the above and transferred to the Jeu de Paume via the German Embassy in Paris (ERR no. HAL 53), 9 July 1940.
Transferred to the Nazi depot at Neuschwanstein, then shipped to Lager Peter, Alt Aussee, Austria.
Repatriated to France, 19 October 1945 and restituted to Alice Halphen, 15 February 1946.
Georges Halphen, by descent from above.
Acquired from Galerie Kugel, Paris.

Louise-Jeanne de Durfort, duchesse de Mazarin

Claude-Charles Saunier, *maître* in 1752.

This striking commode, decorated with refined ormolu mounts, ingeniously incorporates the central drawers and inner structure from a precious seventeenth-century Japanese lacquer cabinet. It is part of a select and luxurious group of commodes featuring Japanese lacquer, which was the most costly and sought-after type of lacquer among enlightened connoisseurs in the eighteenth century. The ingenious and luxurious use of Chinese and Japanese lacquer to decorate pieces of Parisian furniture was the result of the inventiveness of the luxury taste-makers of Paris, the *marchands-merciers,* who had a monopoly on importing luxury goods such as lacquer and porcelain from Asia and responded with extraordinary imaginativeness to the passion for *chinoiserie* among collectors throughout the 1700s.

JAPANESE LACQUER COMMODES
Commodes incorporating Japanese cabinets appear as early as the beginning of the eighteenth century and were continuously held in high regard throughout the 1700s. Lacquer cabinets containing numerous drawers concealed by two doors were produced in Asia in the seventeenth century to satisfy the demands of the Western market. Imported from the East Asia, they were immediately coveted by European customers. During the second half of the seventeenth century such cabinets were often used unaltered and placed on elaborate Western stands. It was not until the reign of Louis XV that the *marchands-merciers* began dismantling cabinets which, with their doors removed, saw their frames containing the original drawers incorporated into western *carcases*. These new frames were often ebonized and further embellished with japanning and ormolu mounts. The doors of the original cabinets were often used to decorated the

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sides of these commodes. The *marchand* Hébert possessed *une petite commode de 3 pieds 4 pouces de long garnie de 10 tiroirs de verny de la Chine 120 livres* in his shop as early as 1724. On 16 May 1750, Lazare Duvaux delivered to Madame de Pompadour *une commode composée de tiroirs d'ancien lacque garnie de bronze doré d'ormolu avec le marbre d'Antin, 864 livres*, which is probably the commode subsequently recorded at Saint Ouen in 1764. Likewise, Darnault commissioned BVRB's talents to execute a similar commode which is now in the Louvre (inv. OA 11 745). Finally, in the 1775 inventory following the death of the wife of the prolific *marchand* Racinel de la Planche, who specialized in lacquer, there is recorded *un corps de commode à 10 tiroirs de lacque noir et or, le corps plaqué en ébène et cannelures avec cadres et anneaux de bronze doré son dessus de marbre portor 360 livres*. All of these examples must have paralleled the form of the commode offered here.

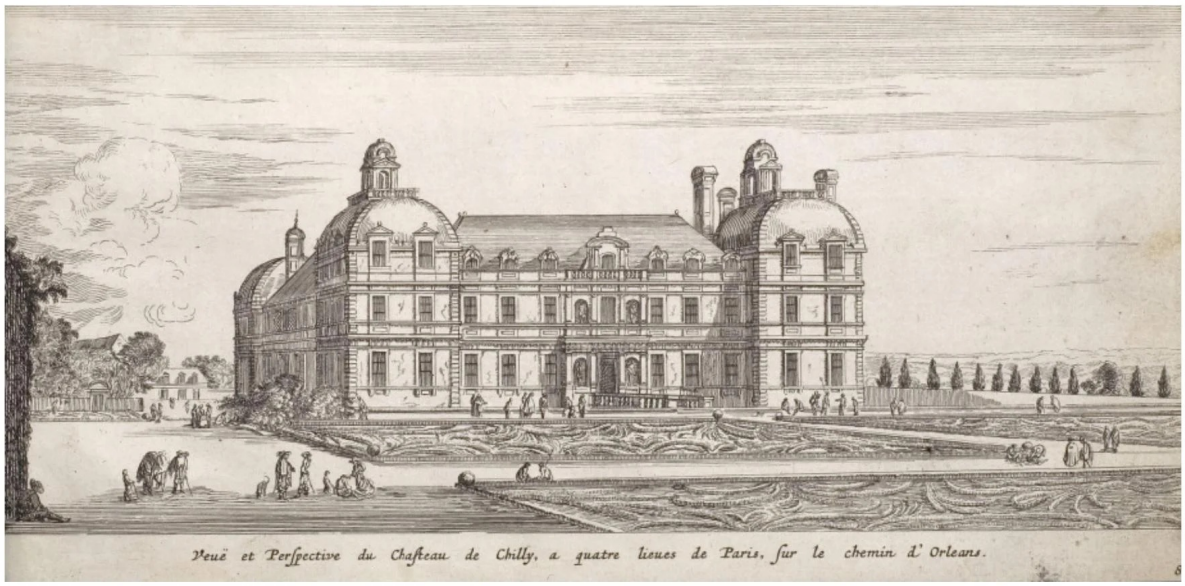
BVRB's commode in the Louvre illustrates the practice of concealing the fact that the drawers were reused, as was common at the time. As the century progressed, the original Asian framework was highlighted to emphasize the exotic nature of the piece, as evidenced by the present commode. The rise of Neoclassicism and the desire to achieve cleaner lines and simpler forms almost necessitated emphasizing the original structure, partially due to the constraints presented by the original Japanese construction. Because the cabinets imported from Japan and China were usually of the same size, measuring at around 40 inches, or 110 centimeters in width, the commodes produced by Parisan *ébènistes* tend to be of similar size. The most remarkable commodes, all of comparable dimensions, were produced by some of the best-known cabinet-makers of the second half of the eighteenth century, such as Joseph Baumhauer, René Dubois, Etienne Levasseur, Jean-François Leleu, Mathieu-Guillaume Cramer and, as in this case, Claude-Charles Saunier.

Today, only about twenty such commodes are known but due to their similar sizes and decorations, only three can be matched to their original owners with certainty: a pair by Levasseur owned by Pierre Louis-Paul Randon de Boisset, and the present commode from the duchesse de Mazarin. It is primarily the number of drawers that helps differentiate among existing commodes. Other notable eighteenth-century collectors who owned similar commodes include Madame de Pompadour; Louis-Jean Gaignat, *secrétaire du Roi*; the *marchand mercier* Jean Rachinel Delaplanche; as well as Randon de Boisset, *receveur général des finances de Lyon*, whose abovementioned commodes were eventually sold in the twentieth century from the collection of Jaime Ortiz Patiño, Sotheby's, New York, 20 May 1992, lot 85, now in a private collection.

To discover the original owner of the present lot, it is necessary to first identify commodes fitted with ten drawers. One can find about ten such pieces in archival records belonging to a varied group of collectors, including the duc de la Vrillière, *ministre de la maison du Roi*; Nicolas-Joseph Bergeret de Grancourt; Jean Lemaistre de La Martinière; Harenc de Presle; and the banker Jean-Joseph de Laborde, whose commode by Leleu was seized during the Revolution. Furthermore, a commode with ten drawers attributed to Saunier was delivered in 1791 to the Earl of Spencer by Daguerre, see (F.J.B. Watson, *Le Meuble Louis XVI,* Paris, 1963, n. 149).

THE MAZARIN PROVENANCE

The present commode was almost certainly supplied to Louise-Jeanne de Durfort de Duras, duchesse de Mazarin and was recorded in her bedroom at the château de Chilly-Mazarin in 1781. The duchesse died in Paris on 17 March 1781 and her home on the quai Malaquais was immediately sealed as she had amassed large debts. An inventory of her château was carried out 9-18 June 1781. Joseph-Alexandre Lebrun, responsible for assessing the precious objects and furniture that were to be auctioned, estimated the ten-drawer lacquer commode in the bedroom at 240 *livres*. It was offered at public auction on 10 December 1781 as lot 358: *une commode de laque noir, avec des oiseaux de relief en or, composée d'un grand tiroir et de neuf petits, avec entrée de serrure & ornements de cuivre doré, & à dessus de marbre d'Italie*. The present commode and the duchesse's other possessions from Chilly were not, however, sold until some years later, due to the objections of the her numerous creditors. When the estate was finally sold, between August 1784 and March 1785, the commode was purchased by a Sieur Chevalier, probably an agent who was bidding on behalf of a client, for 408 *livres*. The Mazarin commode then entered the collection of the abovementioned Jean-Joseph de Laborde (see *L'Estampille, l'Objet d'Art*, September 1989, no. 228 pp. 66-75). Although the 1781 lot description of the commode from Mazarin's bedroom lacks dimensions and is somewhat vague, we can be almost certain that it denotes our lot as it is noted to feature birds executed in high relief gold lacquer: *avec des oiseaux de relief en or*, a unique feature among the known



The château de Chilly-Mazarin

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ten-drawer commodes of this type. Additionally, the description also specifies a *marbre d'Italie* top, which could refer to the Portor marble on this lot. The duchesse de Mazarin's taste for sumptuous pieces in Japanese lacquer is well documented, including a commode and pair of encoignures supplied by Joseph for her Parisian *hôtel* (now in the British Royal collection), and the exquisite table comprising lot 89 in this sale. Such a taste for Japanese lacquer was no doubt influenced by the fabled Mazarin lacquer coffer, which had been supplied to her family in the seventeenth century, now in the Victoria and Albert Museum, London (acc. no. 412:1,2-1882).

THE DUCHESSE DE MAZARIN

Louise-Jeanne de Durfort, duchesse de Mazarin et de la Meilleraye (1735-1781) was the daughter of the politician and diplomat Emmanuel-Félicité de Durfort (1715-1789) and Charlotte Antoinette de la Porte-Mazarin (1719-1735). In 1747 she married Louis-Marie, duc d'Aumont (1732-1799). Their daughter, Louise d'Aumont (1759-1826), became a Princess of Monaco upon her marriage in 1777 to Jacques François Honoré IV of the Grimaldi family. The duchesse's main residences were her Parisian *hôtel* on the quai Malaquais, demolished in the nineteenth century and currently the site of the École des Beaux-Arts de Paris, and the château de Chilly-Mazarin, southwest of Paris, sold by Louise d'Aumont in 1804. In 1774 the duchesse enlisted the services of François-Joseph Bélanger to redecorate her Parisian home, which was to be outfitted in the most up-to-date 'Antique' style. Due to his duties to the comte d'Artois, Bélanger delegated the work to François-Thérèse Chalgrin. An avid collector and patron of the arts, the duchesse de Mazarin spent liberally, often beyond her means, to furnish her homes and o enrich her collection with the most precious and fashionable objects available. She commissioned pieces from the best craftsmen of her time, including Pierre Gouthière, whose world-renowned ormolu and *bleu turquin* marble suite was destined for the duchesse's salon. The famous console table from this suite is at the Frick Collection (acc. no. 15.5.59), and a pair of pedestals were recently sold Christie's, Paris, 21 November 2023, lot 20 (€1,492,200). Her new fashionable *hôtel* provided the perfect setting for numerous parties and balls, which further drained the Mazarin coffers. As mentioned above, the duchesse's financials were in a dire state at the time of her death when she owed Gouthière alone over 100,000 *livres*. Upon her death, the Mazarin family became extinct, as an edict of 1711 stated that the Mazarin title could only be passed down through male descendants of the original grantee.

SUBSEQUENT PROVENANCE

The nineteenth-century history of this commode is unknown, until it entered the collection of Georges Léopold Halphen and his wife, *née* Henriette-Antonia Stern, in the late 1800s. During the Second World War the commode, which was now the property of their grandson, Georges Jules Samuel Halphen, was seized by the Germans along with the rest of the Halphen collection. The HAL mark (for Halphen), present on the back of this lot, was applied under the German occupation. After the War, the collection was returned and this commode remained in the Halphen family until the end of the twentieth century.

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■74

A LOUIS XVI GILTWOOD BERGERE A OREILLES

CIRCA 1775

The arched undulating back with a beaded frame, the back, padded arms and loose cushion seat covered in Chinese style embroidered turquoise silk on spiral-fluted tapering legs headed with egg-and-dart and rosettes
43 in. (109.5 cm.) high

$4,000-6,000

PROVENANCE:
Acquired from Kraemer, Paris.

■75

A PAIR OF LOUIS XVI WHITE-PAINTED BEDSTEPS

CIRCA 1775, MINOR DIFFERENCES TO CARVING AND PROPORTIONS

Each with three steps covered in crimson velvet above a ribbon-carved rail, on short fluted tapering legs headed with rosettes
18¾ in. (48 cm.) high (2)

$6,000-10,000

PROVENANCE:
(Possibly) Jansen Collection, Paris.
Acquired from Perrin, Paris.

A near-identical set of bedsteps is illustrated in N. de Reyniès, *Le Mobilier Domestique*, I, Paris, 1987, p. 779, fig. 2925.

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■76

A PAIR OF LOUIS XVI GRAY-PAINTED BANQUETTES

BY ADRIEN-PIERRE DUPAIN, CIRCA 1775

Each with scrolling ends with buttoned crimson velvet upholstery, the rectangular seats with loose cushion covered in floral embroidered silk, the ends carved with acanthus and rosettes on splayed legs with hoof feet, one stamped once *AP DUPAIN* and twice *JME*, the other stamped four times *AP DUPAIN*, and three times *JME*, with later casters
33 in. (84 cm.) high (2)

$20,000-30,000

PROVENANCE:
Paul Dutasta; Galerie Georges Petit, Paris, 4 June 1926, lot 125.
Anonymous sale; Sotheby's, New York, 4 November 1989, lot 270.

EXHIBITED:
The Metropolitan Museum of Art, New York, *Sixth International C.I.N.O.A. Exhibition*, 19 October 1974 - 3 January 1975, cat. 237.

Adrien-Pierre Dupain, *maître* in 1772.

Dupain settled on the rue de Charonne on the Faubourg Saint-Antoine. Working in the Neoclassical style, Dupain is best known for the seat furniture he supplied to Marie-Antoinette for the château de Saint-Cloud *circa* 1785. These banquettes are notable for the sophisticated use of the *pied en console*, a device also used by Georges Jacob on a chair made for Marie-Antoinette at Fontainebleau, see M. Jarry, *Le Siège Francais*, Friboug, 1973, p. 230, fig. 229. Adrien-Pierre Dupain is also known for his finely-carved *athéniennes,* including an example formerly in the K.J. Hewitt collection, illustrated in F.J.B Watson, *Louis XVI Furniture*, London, 1960, fig. 226.
A pair of giltwood fauteuils with the same plain moulded seat rail and reeded uprights carved with rosettes by Dupain, sold Christie's, London, 9 February 2023, lot 78. A pair of armchairs attributed to Dupain and formerly in the collection of Anna Thomson Dodge at Rose Terrace, that features the same design, sold Christie's, New York, 22 November 1983, lot 121. For a giltwood *lit à la turque* with comparable sides, also stamped by Dupain, see Sotheby's, London, 25 October 2016, lot 158.

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A GOUT GREC MASTERPIECE BY SAUNIER

■77

A LATE LOUIS XV ORMOLU-MOUNTED EBONY SIDE TABLE

BY CLAUDE-CHARLES SAUNIER, CIRCA 1760-1765

Of canted rectangular outline, the top inset with *diaspro giallo di Sicilia* above a frieze of *entrelacs* and acanthus leaves, fitted with a drawer, on square tapering legs headed with acanthus scrolls, stamped three times *CC SAUNIER* and *'JME'* under the back rail, the left rail and the right rail.
35½ in. (90 cm.) high, 47½ in. (120 cm.) wide, 27 in. (68.5 cm.) deep

$300,000-500,000

PROVENANCE:
Anonymous sale; Millon-Robert, Hôtel Drouot, Paris, 28 June 1995, lot 142.
Acquired from Galerie Segoura, Paris.

Claude-Charles Saunier, *maître* in 1752

This majestic and apparently unique table, spectacular and architecturally bold, is a masterpiece of the new Classical style of the 1750s and 1760s known as the *goût grec,* while its remarkable top of *diaspro giallo* reflects the passion among sophisticated *amateurs* of this period for rare and precious hardstones.

THE NEW STYLE
The return to Classical taste in France was promoted by an enlightened group of passionate connoisseurs, architects and artists who fell under the spell of Classical Antiquity in the 1750s. The group included *amateurs* such as Ange-Laurent Lalive de Jully, the comte de Caylus and Madame Geoffrin, the architects Charles de Wailly, Jean-François de Neufforge and Jean-Laurent Le Geay and designers such as Louis-Joseph Le Lorrain and Jean-Charles Delafosse. They exchanged their new ideas at Jacques-François Blondel's *Ecole des Arts* in Paris, an energetic counterpart to the more conservative *Académie Royale d'Architecture*, as well as the French Academy in Rome, an inspirational training ground for this new generation of artists and designers. Spurred on by the exciting discoveries at Pompeii and Herculaneum, they created a striking new style which was every bit as revolutionary as the rise of Modernism in the early twentieth century. The comte de Caylus (1692-1765), a man of letters with a passion for antiquities, chose a Roman porphyry cenotaph from his collection, dating from the second century, to be placed on his tomb in the church of Saint-Germain-l'Auxerrois, directly linking this revival to the ancient sources that were soon to be reinterpreted. The commissions of the collector Ange-Laurent Lalive de Jully (1725-1779) are also of great importance. A financier with a passion for the arts, he commissioned a groundbreaking and celebrated set of furniture consisting of a desk and cartonnier, a large cabinet, an armchair, an inkwell, two tables with Roman marble tops, one of which was recently sold from the collection of Sydell Miller at Christie's, New York, 10 June 2021, lot 111 ($846,000) and a remarkable cabinet to house his rare collection of shells, later broken up into a series of smaller cabinets, one of which was recently sold from the collection of Ann and Gordon Getty at Christie's, New York, 20 October 2022, lot 28 ($554,400). The impact of this *avant-garde* set of furniture was immense. A particular feature of furniture *à la grecque,* as featured on the table by Saunier offered here, was a striking use of ebony in combination with powerful, sculptural gilt bronzes, which directly echo the work of André-Charles Boulle, the great genius of the Louis XIV period, and it is no accident that many of the connoisseurly collectors of the 1750s and 1760s who championed the *goût grec* were also passionate collectors of Boulle, Lalive de Jully being a prime example.

THE TASTE FOR HARDSTONES
Similarly, the taste for precious and rare hardstones was paralleled in the reign of Louis XIV. The Sun King assembled an extraordinary collection of porphyry which was largely acquired in Rome, where throughout the seventeenth century most objects of re-shaped ancient porphyry were produced, the majority created from recently excavated columns. The taste for hardstones was given new impetus later in the eighteenth century, when a new generation of connoisseurs was inspired by the arts of Antiquity, being especially enchanted by ancient marbles. Foremost among these was Louis-Marie-Augustin, 5th duc d'Aumont (1709-1782), who oversaw the *Menus-Plaisirs*, where he established a workshop for cutting hardstones under the direction of the architect François-Joseph Bélanger (1744-1818) and employed the Italian stonecutter Augustin Bocciardi. The duc d'Aumont's interest in ancient and precious marbles had apparently been ignited by his purchase from the maréchal de Richelieu of two antique porphyry vases brought from Italy. His passion was shared by a number of his contemporaries, not least Marie-Antoinette herself, who was to become the proud owner of some of his rarest treasures, including the celebrated *brûle parfum* of *diaspro rosso* (of the same veining of jasper as the top on the table by Saunier offered here, but in red rather than yellow) in the Wallace Collection (inv. no. F292). None of the marbles from which the duc d'Aumont's objects were created had been mined since Antiquity, and it was only archaeological excavations that yielded these great prizes, gathered by the Romans from all corners of their vast Empire, particularly their North African provinces, where many of the richest stones originated. The introduction to the catalogue of the famous sale of his collection of 1782 notes *M. le Duc d'Aumont, jaloux de donner le plus grand caractere à son Cabinet, a fait les plus grandes recherches pour se procurer à Rome et dans tout l'Italie les marbres les plus rares,...*
Another famous sale of the period, that of Pierre-Paul-Louis Randon de Boisset in 1777, devoted separate sections to the various hardstones in his collection, such as porphyry, *marbre serpentin antique, jaspe sanguin* and agates.

CLAUDE-CHARLES SAUNIER
Established in the rue du Faubourg Saint-Antoine, like many of his contemporaries Saunier worked extensively for the *marchands-merciers* such as Daguerre, for whom he supplied a number of pieces to Lord Spencer for Althorp. His work for the *marchands-merciers* is also reflected in his frequent use of precious materials such as porcelain, Japanese lacquer (for instance the superb commode supplied to the duchesse de Mazarin, lot 73 in this sale) and tole, and it is highly probably that this striking and original table, with its remarkable top of yellow Sicilian jasper, was also a special commission from a *marchand-mercier.*

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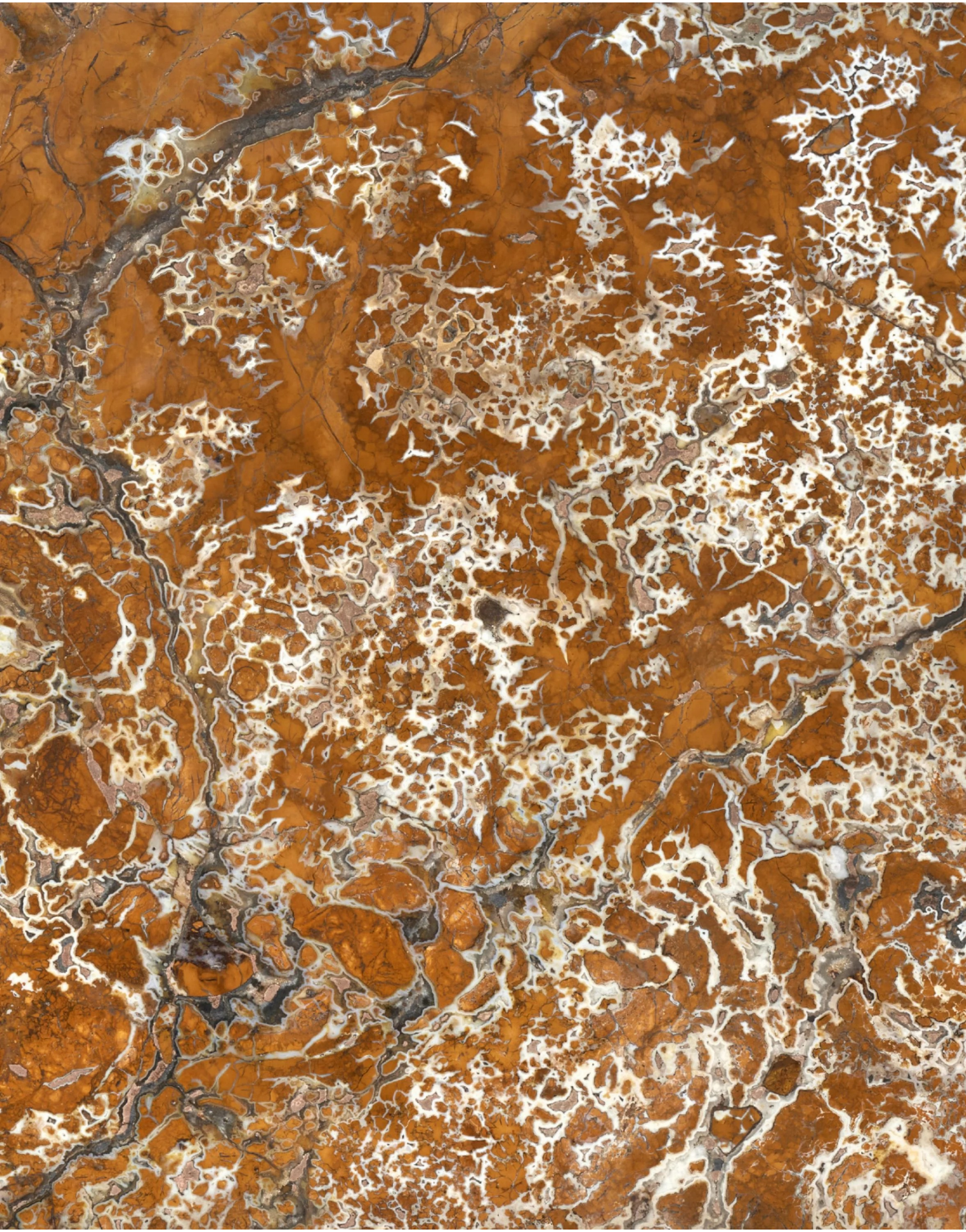

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■78

A LOUIS XVI ORMOLU-MOUNTED JAPANESE LACQUER AND EBONIZED OCCASIONAL TABLE

BY JEAN-BAPTISTE TUART, CIRCA 1775

Of unusually small size, the rectangular top decorated with birds and flowering trees above a drawer to one end, the frieze with a river landscape to each side, on square tapering legs joined by an undertier, stamped three times *I.B.TUART JME*, once to center drawer, twice to underside
28¼ in. (72 cm.) high, 10¾ in. (27.5 cm.) wide, 6¾ in. (17.5 cm.) deep

$8,000-12,000

PROVENANCE:
Anonymous sale; Palais Galliéra, Paris, 22 June 1951.
Acquired from Galerie Segoura, Paris.

Jean-Baptiste Tuart, *maître* in 1741

■79

A LOUIS XVI GILTWOOD FAUTEUIL

BY PHILIPPE-JOSEPH PLUVINET, CIRCA 1775

With rectangular back with acanthus-carved surround, the down-swept arms carved with *piastres*, the padded back, arms and loose cushion seat covered in crimson and gold silk damask on fluted tapering legs headed with paterae, stamped to front rail *P PLUVINET*
39½ in. (100.5 cm.) high

$5,000-8,000

PROVENANCE:
Acquired from Galerie Segoura, Paris.

Philippe-Joseph Pluvinet, *maître* in 1754.

■80

A PAIR OF LATE LOUIS XV ORMOLU TWO-BRANCH WALL-LIGHTS

ATTRIBUTED TO PHILIPPE CAFFIERI, CIRCA 1767-1769

Each backplate cast as a laurel-crowned female term, a basket of flowers above, holding aloft a pair of cornucopia-form arms overflowing with fruit and draped with berried laurel, drilled for electricity, minor differences in the chasing
17 in. (43.5 cm.) high, 10¾ in. (27 cm.) wide (2)

$30,000-50,000

PROVENANCE:
Possibly part of a set of six wall-lights of this model supplied *circa* 1767-1769 to Louis III Phélypeaux, comte de Saint-Florentin and duc de Vrillière (1705-1777) for his *hôtel* on the rue Saint-Florentin.
His sale; Paris, 9 June 1777, lot 151,
Anonymous sale; Sotheby's, Monaco, 5-6 February 1978, lot 155.
Acquired from B. Fabre & Fils, Paris.

These remarkable wall-lights with female figures of abundance holding aloft fruiting cornucopiae, can possibly be identified with a set of six wall-lights of this model supplied to Louis Phélypeaux, comte de Saint-Florentin (1705-1777) for the *arrière-cabinet* of the hôtel Saint-Florentin where they were described as '*trois paires de bras à deux branches représentant des caryatides portant des cornes d'abondance, vase de fleurs sur la tête, le tout en cuivre doré d'or moulu*'.

Phélypeaux was one of the most important figures at the court of Louis XV, while his wife, the German-born Amélie-Ernestine de Platen (1703-1767), was an intimate of Queen Marie Leczinska, He was appointed Minister for the Department of the Maison du Roi in 1749, remarkably holding the post until 1775, and also assumed the position of Foreign Minister following the duc de Choiseul's dismissal in 1770, which he

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held until 1771, and was also *administrateur de la Ville de Paris*. Phélypeaux commissioned the influential Neoclassical architect Jean-François-Thérèse Chalgrin (1739-1811) to design his *hôtel* on the rue Saint-Florentin on land donated by the city of Paris, next to the hôtel du Garde Meuble (now the hôtel de la Marine). Work started in 1767 and Phélypeaux was first installed there in 1769. The layout of the rooms of the *hôtel* was unusual, with all the principal *appartements* grouped in the right hand wing to make the most of the view onto Place Louis XV (now the Place de la Concorde). Phélypeaux's private *appartements* were on the ground floor while the public *appartements de parade* were on the *premier étage*. The wall-lights offered here were placed in perhaps the most intimate of his private apartments, the *arrière-cabinet,* which led off the *grand cabinet de travail* and which he reserved for his most private meetings. The inventory of his collection drawn up after his death in 1777 reveals a sophisticated and opulent taste, including a rare commode veneered in *pierre de lard* in the *salon de compagnie,* sumptuous pieces by Boulle including a chandelier and bureau plat with its cartonnier, a pair of *vases Dulac,* Gobelins tapestries and Aubusson carpets.

The hôtel Saint-Florentin was later acquired by Baron James de Rothschild and subsequently was one of the principal residences of his son Baron Alphonse, and it is therefore interesting to note that another pair of wall-lights of this model was sold recently from the Rothschild collection (Christie's, Paris, 16 November 2023, lot 158, €119,700) - it is tempting to think that those wall-lights had been acquired with the *hôtel* by the Rothschilds.

POSSIBLE ATTRIBUTION TO PHILIPPE CAFFIERI

The design of the wall-lights is particularly original, with the arms in the form of cornucopiae with an abundance of naturalistically-cast fruit. These arms bear a striking resemblance to a remarkable set of six candelabra supplied by the *bronzier* Philippe Caffieri for the King of Poland, Stanislas Poniatowski for the Royal Palace in Warsaw. These candelabra were delivered to Warsaw between 1766 and 1768, just at the same time that the hôtel Saint-Florentin was being built and furnished. Philippe Caffieri, son of the famous Rococo sculptor and metal worker Jacques, was one of the foremost *bronziers* of the early Neoclassical period, so it would be natural that Phélypeaux or his architect Chalgrin should turn to him to supply these wall-lights.

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SUPPLIED TO MICAULT D'HARVELAY: A MASTERPIECE BY LELEU

■~81

A LATE LOUIS XV ORMOLU-MOUNTED AMARANTH, TULIPWOOD AND PARQUETRY COMMODE

BY JEAN-FRANÇOIS LELEU, DELIVERED ON 3 FEBRUARY 1774

With a rounded rectangular *rouge griotte* marble top above a frieze mounted with richly scrolling foliage and fitted with a drawer, the corners mounted with ribbon-tied fruiting festoons, the two lower drawers and sides faced with flower trellis parquetry, the pulls as laurel wreaths, the angles with pierced anthemia, on fluted tapering legs with ormolu acanthus capitals, stamped *J.F. LELEU* four times, twice to the top and twice to the uprights on the reverse, indistinct inscription *'B...'* and *668* in blue chalk to underside of marble
35½ in. (90 cm.) high, 32 in. (81.5 cm.) wide, 19¾ in. (50 cm.) deep

$600,000-1,000,000

PROVENANCE:
Delivered by Jean-François Leleu to the banker Joseph Micault d'Harvelay (1723-1786), 3 February 1774, for his *hôtel* on the rue d'Artois.
Almost certainly the commode listed in 1786 (in an inventory taken following the death of Micault d'Harvelay) in the *chambre à coucher* of Madame d'Harvelay.
Acquired from Kraemer, Paris.

This magnificent commode, with its beautifully-chased, jewel-like mounts and remarkably precise parquetry veneers is a masterpiece by the innovative cabinet-maker Jean-François Leleu and an exciting addition to his *oeuvre,* while its newly discovered provenance places it in the vanguard of sophisticated taste among elite *amateurs* in the 1770s.

It was supplied in 1774 to the wealthy banker Micault d'Harvelay (1723-1786) for his *hôtel* on the rue d'Artois, when it was precisely described in a bill from Leleu on 3 February as follows:

Du 3 février 1774 - Avoir fourni une commode de 2 pieds 6 pouces de long sur 18 pouces, 6 lignes de profondeur, 33 pouces 1⁄2 de haut, a pieds ronds cannelés par le bas en cuivre lisse, le bâti en chêne de Vosges, les trois tiroirs sont garnis en moire bleu, et ferrés de leur serrure en cuivre, 2 clefs dont une ciselée, ladite commode plaquée en bois de rose et amarante, filets noirs et blancs, les panneaux en mosaïque et les rosaces nuancées, ornées de quatre sabots, quatre chapiteaux, quatre double postes à fleurons et guirlandes à rosaces sur les pieds, trois moulures unies, trois cadres à feuilles d'eau, quatre anneaux et rosaces, dans la frise un entrelacs à feuilles d'ornements , le tout bien fini et doré d'or moulu, et son marbre griotte d'Italie pour ce ...1350 livres
('For having delivered a commode 2 *pieds* 6 *pouces* long (81cm) with round legs with plain brass flutings in the lower section, the carcasse made of oak from the Vosges, its three drawers lined with blue moiré

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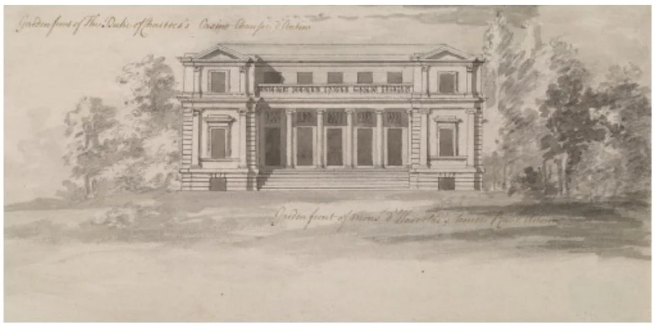
silk, and with their brass locks, 2 keys one of which is chased, the said commode veneered with tulipwood and amaranth, white and black filets, the panels in marquetry of mosaic (= geometric patterns) and the rosettes shaded, ornamented with four capitals, four double vitruvian scrolls with flower heads and garlands with rosettes on the feet, three plain mouldings, three frames with leaves, four with rosettes, in the frieze an intertwined motif with leaves, the whole well finished and gilt in ormolu and with its griotte of Italy marble, for this... 1350 *livres*').

MICAULT D'HARVELAY

Micault d'Harvelay's (1723-1786) rise to a position of wealth and power was rapid. He succeeded his great-uncle, Paris de Montmartel, the richest and most powerful figure in the kingdom under Louis XV, as *garde du Trésor Royal* and *conseiller d'Etat*. Micault's fortune was further sealed when in 1762 he married the wealthy heiress Anne-Rose de Nettine (1739-1812), whose family were bankers to the court of Vienna at Brussels. This advantageous marriage also connected him to his brothers-in-law Jean-Joseph de Laborde, who had succeeded Paris de Montmartel as *fermier général* in 1759, and the celebrated *amateur* and early patron of Neoclassicism, Lalive de Jully (interestingly, Leleu supplied furniture to all three). As well as his banking interests, Laborde invested significantly in real estate and in 1770 bought a considerable plot of land on the site of the rue d'Artois (later the rue Cerutti and now the rue Laffitte) and the rue de Provence, building several *hôtels* designed by the Neoclassical architect Jean Benoît Vincent Barré of which Micault d'Harvelay acquired one (see also lot 106 in this sale for the pair of consoles by Carlin supplied to Laborde for his own *hôtel* on this site). After Micault's death in 1786, the commode was almost certainly that listed in the *chambre à coucher* of Madame d'Harvelay, which looked out onto the garden, described as '*une petite commode à trois tiroirs richement ornée en bronze doré et plaquée en bois de différentes couleurs, 300L.*'

THE OEUVRE OF JEAN-FRANCOIS LELEU

Leleu was among the most refined and innovative cabinet-makers of his era, masterfully bridging the transition from the last flowering of the naturalistic Rococo style of the Louis XV period to the emergence of the rigorous Neoclassicism of the *goût grec*. He first worked in the workshop of the great *ébéniste* Jean-François Oeben (1721-1763), where he perfected the art of both naturalistic floral marquetry, and the precise and sophisticated geometric parquetry patterns of his inlay. After the early death of his master, Leleu hoped to be entrusted with the running of the workshop, but was superseded by Jean-Henri Riesener (1734-1806), another journeyman in Oeben's employ. Riesener married Oeben's widow and went on to become the court *ébéniste* of King Louis XVI and Queen Marie-Antoinette. Leleu left the workshop, became *maître-ébéniste* in 1764 and set up on his own. While unable to work for the Royal court because of Riesener's position as royal cabinet-maker, Leleu nevertheless attracted an important range of clients both from the ranks of aristocracy and the newly wealthy banking class, notably the duc d'Uzès, baron d'Ivry, Madame du Barry and the prince de Condé, and as mentioned above Micault's brothers-in-law Ange-Laurent Lalive de Jully and Jean-Joseph de Laborde (S. Eriksen, *Early Neo-Classicism in France*, London 1974, pp. 79-81, figs. 127-130; A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution*, Paris 1989, pp. 338-340, figs. 396 and 397).



The garden front of the Paris *hôtel* of Micault d'Harvelay on the rue d'Artois, 1774, drawing by Sir William Chambers / RIBA Collections

One of the pair of commodes supplied for the bedroom of the duchesse de Bourbon in the Palais Bourbon in 1773, now at the Château de Versailles

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Leleu's clientele included some of the most adventurous pioneers of the Neoclassical style—particularly Madame du Barry, whose extensive patronage exerted a wide influence on the introduction of Neolassical forms into furniture design—and the baron d'Ivry, for whom Leleu executed many pieces of case furniture between 1765 and 1771. These were supplied for the baron's château d'Hénanville, which had been modernized by the Nicolas Barré, who was also architect to Laborde. Leleu is also known to have supplied furniture for the château du Marais, another design by Barré, and the château de Méréville, decorated and furnished in the most up-to-date taste for Micault's brother-in-law the marquis de Laborde, while he is also recorded as restoring the famous *goût grec coquiller* of Micault's other brother-in-law Lalive de Jully .

Perhaps Leleu's most prestigious and celebrated commission is that for the prince de Condé for the palais Bourbon, to whom he supplied furniture worth more than 60,000 *livres* between 1772 and 1777. This included two *sécretaires à abbatant*, two *bureaux à cylindre*, seven commodes, two writing desks, twenty-seven games tables and eleven screens of various kinds; he also provided a marquetry floor (S. Eriksen, *Early Neoclassicism in France*, London 1974, p. 201). All of the furniture was in the most advanced taste and although the prince de Condé did not take up residence for a number of years, his initiative, along with that of other discerning connoisseurs, such as the duc de Choiseul and the duc d'Uzès, firmly established this new style amongst Parisian craftsmen (*ibid.*, p. 120). The commission is also particularly pertinent for the Micault d'Harvelay commode, which shares many of the same models of mounts and design features.

Amongst these deliveries, several pieces can be identified in the following collections:

- Musée du Louvre (inv. OA9589), a commode supplied for the bedroom of the prince de Condé at the palais Bourbon for 2,400 *livres* on 9 November 1772, previously in the collection of the princesse de Faucigny, (see D. Alcouffe, *et. al.*, *Le Mobilier du Musée du Louvre*, Dijon 1993, no. 62). This example features a parquetry pattern on the side closely related to that on the Micault commode, with rosettes within a finely drawn strapwork trellis, showing the same extraordinarily precise inlaid fillets in light and dark woods
- Musée National du château de Versailles et des Trianons, a pair of commodes supplied for the bedroom of the duchesse de Bourbon at the palais Bourbon for 7,470 *livres* on 1 May 1773. This celebrated model, much copied in the nineteenth century, shares many features with the Micault commode, notably the distinct legs with their acanthus capitals, the pierced anthemion mount to the angles, the swag and patera mount to the angles and the frieze and the richly scrolling mount of the frieze, all of which are virtually identical to the Micault commode, delivered less than a year later
- Wallace Collection, London (inv. no. F246), a commode supplied for the *chambre rose* at the palais Bourbon for 10,715 *livres* on 28 December 1772. This is of a much bigger scale but shares the same pierced anthemion mount to the angles
- Private Collection in France, a *bureau à cylindre* supplied for the *salon rose* at the palais Bourbon for 4,760 *livres* in 1772

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■82

A PAIR OF LATE LOUIS XV ORMOLU CANDLESTICKS

CIRCA 1765-1770

Each cast as a pair of winged putti raising a torch, on a circular base cast with Classical motifs in panels and a berried laurel wreath border
13½ in. (34.5 cm.) high (2)

$15,000-25,000

PROVENANCE:
Private French collection, Avenue Foch, Paris.
Acquired from Michel Meyer, Paris.

■83

A LOUIS XVI ORMOLU CANDLESTICK

CIRCA 1775

The nozzle suspending laurel festoons, the tapering stem cast with scrolls and *chutes de pièces*, the circular base cast with portrait medallions
11¼ in. (29 cm.) high

$1,500-2,500

PROVENANCE:
Acquired from Perrin, Paris.

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■84

A PAIR OF FRENCH ORMOLU-MOUNTED CHINESE TURQUOISE BLUE-GLAZED PORCELAIN CACHE-POTS

THE ORMOLU 19TH CENTURY, THE PORCELAIN 18TH/19TH CENTURY

Each of cylindrical form with pierced Vitruvian scroll gallery flanked by ram's mask angular handles with berried laurel finials on scrolled feet cast with acanthus and joined by laurel swags
13¾ in. (35 cm.) high, 11¾ in. (30 cm.) wide (2)

$12,000-18,000

PROVENANCE:
Acquired from Galerie Segoura, Paris.

These cache-pots were modeled after a pair of lidded vases inspired by the designs of Jean-Charles Delafosse, and now at the Louvre (inv. OA5445). Originally in the collection of Jean de Jullienne, the vases were transferred to Saint-Cloud after the Revolution where they remained until at least the Second Empire, when they adorned the study of Empress Eugénie.

■85

A PAIR OF LOUIS XVI ORMOLU THREE-BRANCH WALL-LIGHTS

CIRCA 1780

Each backplate cast as acanthus suspended from a ribbon and terminating in a female mask with a floral headdress, the foliate candle arms draped with flowering garlands, the fluted nozzles headed with laurel wreaths
23½ in. (60 cm.) high, 26¾ in. (68 cm.) wide (2)

$50,000-80,000

PROVENANCE:
By repute, Roche Collection.
Acquired from Galerie Segoura, Paris.

The design of these wall-lights was influenced by the *oeuvre* of Jean-Charles Delafosse, leading designer and tastemaker of the *goût grec* from the previous decades. The oversized central volute issuing candle arms appears on a number of his designs, including one for a three-branch wall-light that features a similar distinctive volute issuing fluted candle arms wrapped in acanthus leaves; and another for a two-branch wall-light with voluted back plate and hung with garlands, see *l'Oeuvre de J. Ch. Delafosse*, vol. II, Cahier 26, nos. 1 and 4, respectively.

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■86

A SET OF EIGHT FRENCH ORMOLU THREE-BRANCH WALL-LIGHTS

20TH CENTURY

En suite with the preceding lot, each backplate cast as acanthus suspended from a ribbon and terminating in a female mask with a floral headdress, the foliate candle arms draped with flowering garlands, the fluted nozzles headed with laurel wreaths, one with an incomplete arm, intended to accommodate its specific placement in its original interior

23½ in. (60 cm.) high, 26¾ in. (68 cm.) wide (8)

$10,000-15,000

■87

A LOUIS XVI EBONIZED AND GILTWOOD PEDESTAL

IN THE MANNER OF JEAN-FRANÇOIS NEUFFORGE AND JEAN-CHARLES DELAFOSSE, CIRCA 1770-1775

The stepped square top with inset corners and a flower-filled entrelac frieze, the tapering body fluted and draped with swags, the stepped base edged with laurel, the swags and lowest step of the plinth added at a later date

48 in. (122 cm.) high, 13½ in. (34.5 cm.) wide, 13½ in. (34.5 cm.) deep

$5,000-8,000

PROVENANCE:

Removed from Keir House, and formerly the Property of the late Colonel William Stirling of Keir; Christie's London, 29 November 1990, lot 286. Acquired from Alain Moatti, Paris.

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■88

A PAIR OF LOUIS XVI ORMOLU-MOUNTED CHINESE CELADON-GLAZED PORCELAIN GU VASES

THE ORMOLU CIRCA 1775-1780, THE PORCELAIN KANGXI PERIOD (1662-1722)

The vases of typical *gu* form, molded with three broad bands of peony blooms and sacred *lingzhi* fungus, mounted with gadrooned and foliate-cast rims and scrolling acanthus handles, the bases with ribbon-tied borders and block feet
20¾ in. (53 cm.) high (2)

$70,000-100,000

PROVENANCE:
Acquired from Galerie Kugel, Paris.

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‘UNE PETITE TABLE’ FOR THE DUCHESSE DE MAZARIN

■89

A LATE LOUIS XV ORMOLU-MOUNTED EBONY AND JAPANESE LACQUER OCCASIONAL TABLE

ATTRIBUTED TO JOSEPH BAUMHAUER, CIRCA 1770, THE JAPANESE LACQUER 17TH CENTURY

The rectangular galleried top with a central circular lacquer medallion depicting two phoenixes in flight within swirling foliage, above a single drawer flanked by fluted *chandelles* on line-inlaid tapering legs headed by foliate capitals, the lacquer panels to the front and sides with flowering plants among rockwork and garden architecture

25¾ in. (65.5 cm.) high, 16 in. wide (41 cm.), 12½ in. (72.5 cm.) deep

$200,000-400,000

PROVENANCE:

Supplied to Louise-Jeanne de Durfort, duchesse de Mazarin (1735-1781).
Recorded in 1781 in the *grand salon de réception* in her *hôtel* on the quai Malaquais.
Her sale, 10 December 1781, lot 223 (to Dubois).
Anonymous sale; Orléans, 17 June 1972.
Acquired from Kraemer, Paris.

Louise-Jeanne de Durfort, duchesse de Mazarin

This exquisite and delicate table, veneered in precious panels of seventeenth-century Japanese lacquer, was commissioned by one of the most celebrated collectors and society beauties of her day, Louise-Jeanne de Durfort, duchesse de Mazarin (1735-1781). It was placed in the *grand salon de réception* of her *hôtel* on the quai Malaquais, one of the most lavishly decorated rooms in Paris, on the site of what is now the École des Beaux Arts. The table can be identified as lot 223 in the sale of her collection on 10 December 1781, where it was described as:

Une petite table, dont le dessus à fond noir, est orné d'une grande rosace de deux oiseaux singuliers et de branchages de fleurs : les quatre coins sont du même genre. Elle est bordée d'un carderon de bronze, avec entrelacs et rosace ; sur le devant est un tiroir de 9 pouces de long, dont la face et les trois autres côtés sont de laque. Le tout décoré de bronze et de marqueterie et enrichi de divers ornements. Hauteur 24 pouces (65 cm) ; largeur 16 pouces (43,3 cm)

Both the dimensions and the precise description of the distinctive and rare panel of Japanese lacquer panel to the top, with the *‘grande rosace de deux oiseaux singuliers’* equate perfectly to the exquisite table offered here. Furthermore, confirmation that it formed part of the furnishings of the *grand salon de réception* of her *hôtel* on the quai Malaquais is provided by the inventory of the *procès verbal* which accompanied the 1781 sale catalogue, where item 159, located in this room, was described as *"une petite table quatre pieds en marqueterie à tiroirs de laque et à dessus de plateau en laque avec un cordon de bronze, prisée 240 livres".* At the 1781 sale it was bought for 301 *livres* by the *marchand* Dubois and then vanished from sight until appearing at auction in Orléans in 1972.

THE DUCHESSE DE MAZARIN AND THE HOTEL MALAQUAIS

The duchesse de Mazarin was the daughter-in-law of the famous collector and *intendant des Menus-Plaisirs* Louis-Marie-Augustin, duc d'Aumont (1709-1782), and patronized many of the same circle of architects and craftsmen as her father-in-law. She therefor turned to the architects François-Joseph Bélanger and Jean-François Chalgrin to supply designs for the remodeling of her *hôtel*, and extensively and famously patronized the duc d’Aumont’s favorite *bronzier*, Pierre Gouthière.

The duchesse de Mazarin’s entertainments were among the most lavish in Paris, and at such an event in the early 1770s, a *fête champêtre* reputedly costing 80,000 *livres,* she brought a flock of sheep from

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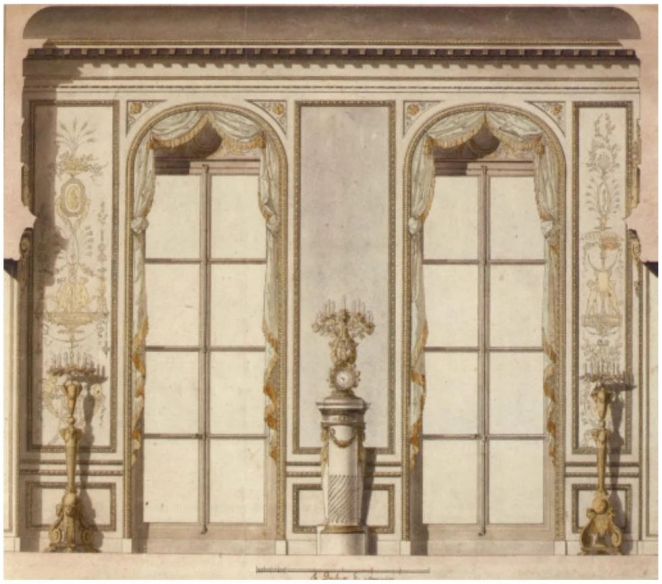
her country residence at Chilly. The sheep, when frightened by a dog, reportedly ran amok in the duchesse's dazzling *grand salon de réception*, culminating with a charging ram shattering many of the prized mirrors. It was perhaps as a result of this fiasco that she embarked on a renovation of her *hôtel,* including a lavish remodeling of the *grand salon*. This spectacular room was on the first floor of the *corps de logis* of the *hôtel*, occupying the whole width of the building with views onto both the garden and the courtyard. Under the guidance of the architects François-Joseph Bélanger and Jean-François Chalgrin, the room was lavishly appointed in the new 'arabesque' style, and indeed the small room through which one entered the *grand salon* was known as the *salon arabesque*. The paneling was supplied by Philippe-Joseph Williamé, *menuisier en bâtiments,* and was carved by Gilles-Paul Cauvet in 1773 and painted by Nicolas Huet in 1776. Elaborately carved frames housed a set of Gobelins tapestries with theatrical scenes after Coypel.

In 1778, Bélanger and Chalgrin supplied the celebrated suite of furniture in *bleu turquin* marble with superb bronzes by Gouthière, comprising a spectacular side table (now in the Frick Collection, New York, acc. no. 1915.5.59), a pair of pedestals supporting candelabra sculpted by the sculptor Jean-Joseph Foucou, later acquired for Baron James de Rothschild's palatial château de Ferrières and recently sold from the Rothschild collection, (Christie's, Paris, 21 November 2023, lot 20, €1,492,000), and a matching fire surround to which Foucou supplied the sculptural uprights. Gouthière also supplied the celebrated wall-lights with blued steel backplates and arms in the form of poppies (now in the Musée du Louvre, inv. no. OA 11995) and a pair of chenets in the form of eagles, now in the collection of the Mobilier National (C. Vignon and C. Baulez, *Pierre Gouthière: Virtuoso Gilder at the French Court*, exh. cat., New York, 2016, cat. nos. 22, 26, 39 and 49). The room featured relatively little case furniture, perhaps because of its use for entertaining, but contained several sets of seat furniture, elegantly upholstered in silk in shades of green, grey and white, with a further suite comprising two small canapés and eight fauteuils featured tapestry covers woven at the Gobelins factory by Cozette after designs by Dussaux.

The artistic harmony of the room was remarkable: the ormolu garlands of roses and laurel heading the *bleu turquin* marble table also featured in the Gobelins seat covers, while the scrolling arabesque frieze of the table matched the cresting of the *trumeaux* in the room, and the white and green silks elsewhere in the room echoed those of the specially woven Aubusson carpet.

A small group of furniture occupied the center of the room, including a games table with Sèvres porcelain plaques, a small marquetry table by Carlin and the jewel-like lacquer-mounted table offered here, whose delicate form and bold black and gold color scheme must have stood out in this magnificent room. The duchesse's keen taste for sumptuous pieces in Japanese lacquer, shared by other notable collectors including Madame de Pompadour and Queen Marie-Antoinette, is well established, reflected by the beautiful commode by Saunier from her country residence at Chilly (lot 73 in this sale). It was no doubt influenced by the fabled Mazarin lacquer coffer which had been supplied to her family in the seventeenth century (now in the Victoria and Albert Museum, London, acc. no. 412:1,2-1882). Sadly, the duchesse died in 1781 with the renovation still in progress, and her collection was sold later that year, to offset the debts amassed through her extraordinarily lavish remodeling.



Elevation of the Grand Salon at the hôtel Mazarin on the quai Malaquais by François-Joseph Bélanger

A POSSIBLE ATTRIBUTION

Although this remarkable table is unsigned, a possible maker is the German-born cabinet-maker Joseph Baumhauer, who supplied other pieces to the duchesse de Mazarin and was renowned for his use of lacquer. Known as Joseph, he was one of the most accomplished and innovative cabinet-makers of the 1750s and 1760s, whose *oeuvre* reached a level of refinement few of his *confrères* could rival. He married in Paris in 1747 and was appointed *ébéniste privilegié du Roi* around 1749. Established in the rue du faubourg Saint Antoine at the sign of the '*Boule Blanche*', he worked throughout his career almost exclusively for the *marchands-merciers,* including Hébert, Heceguerre, Duvaux, Julliot, Héricourt, Darnault and Poirier. A refined use of precious Japanese lacquer is a particular recurring motif of his *oeuvre,* including the famous commode supplied to the marquis de Marigny, brother of Madame de Pompadour, in 1764 and the exquisite small bureau plat, lot 62 in this sale. He is also recorded as supplying other furniture to the duchesse de Mazarin for the hôtel Malaquais, including a *commode à portes* and a pair of matching *encoignures* incorporating Japanese lacquer *circa* 1770, which were lots 218-219 in the 1781 sale, later in the collection of the dealer Maëlrondt and now in the British Royal collection at Windsor Castle. Joseph successfully bridged the transition from the Rococo and embraced the new Neoclassical style. An interesting feature of his work are details that echo the Régence style of the early eighteenth century, for instance a distinctive *retardataire* use of foliate framing mounts seen on Régence case furniture, featuring on the frieze of the present table as well as other pieces by Joseph such as the abovementioned suite supplied to the duchesse de Mazarin, and a Boulle *bibliothèque basse,* sold from the collection of the comte de Vaudreuil in 1787 (A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution*, Paris, 1989, p. 239, figs. 244-245).

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Detail of top

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■90

A PAIR OF LOUIS XVI MAHOGANY CHAISES

BY J.M. SCHILER, CIRCA 1785

Each with pierced lyre-form back flanked by fluted uprights above padded seat covered in cut velvet, on fluted legs headed by paterae, each stamped *JM SCHILER* to front rail and indistinctly *AS...AT* to back rail

35½ in. (90.5 cm.) high (2)

$3,000-5,000

PROVENANCE:

Acquired from Kraemer, Paris.

Jean-Martin Schüler, known as Schiler, *maître* in 1781.

■~91

A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD, CITRONNIER, AMARANTH AND PARQUETRY TABLE A ECRIRE

CIRCA 1775

The rectangular galleried top with flower-filled trellis parquetry, above a frieze drawer inlaid with further flower-filled trellis, its interior fitted with a hinged writing surface and silvered writing implements, on square tapering legs with ormolu sabots, the underside with indistinct inventory number in black ink

27 in. (69 cm.) high, 22¾ in. (58 cm.) wide, 14½ in. (37 cm.) deep

$3,000-5,000

PROVENANCE:

Acquired from Galerie Léage, Paris.

■92

A SET OF FOUR LOUIS XVI GRAY AND PALE BLUE-PAINTED CHAISES

CIRCA 1780

Each emblematic of one of the four arts including painting, music, architecture and poetry, with pierced oval backs carved with trophies flanked by Corinthian capitals, with loose cushion upholstered in striped floral silk, on Ionic columnar legs headed with paterae, one indistinctly stamped *N...* with pencil inscriptions to interior of seatrails, possibly instructions for the *menuisier*, walnut frames

37½ in. (95.5 cm.) high (4)

$30,000-50,000

PROVENANCE:

By repute, supplied to the comte de Villoutreys de Brignac for the château de le Font-Neuve, Saint Paul en Jarez.

Acquired from Galerie Kugel, Paris.

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Incorporating bold Ionic fluted columnar legs, Corinthian columnar uprights and splats carved with attributes of the arts, this colorful suite of complex and imaginative design recalls the *oeuvres* of two of the foremost *menusiers* of this period; Georges Jacob (*maître* in 1765) and Jean-Baptiste Sené (*maître* in 1769). These celebrated *menusiers* dominated the market for furniture production in Paris during the last years of the *Ancien Régime*. Their principal clients were the royal couple, and between 1785 and 1791 they provided furniture for Fontainebleau, the Tuileries, Versailles, and particularly Saint-Cloud. These chairs were almost certainly made by the same maker as a canapé and a pair of fauteuils featuring the same legs, uprights, seat rails, and color scheme, sold Christie's, Paris, 29 October 2024, lots 211-212. Our chairs were most likely created *en suite* with the above lots, or were at least part of the same commission. The confident carving to the legs of these chairs also relates this lot to a pair of console tables formerly in the Collection of the Duke of Sutherland at Stafford House, that are attributed to Georges Jacob. They were probably acquired by the first Duke of Sutherland between 1790-1792, during his tenure as Ambassador to France; he was known at this time to have acquired pieces of Royal provenance from the château de Saint-Cloud. The Stafford pair is identical to a further pair of console tables, probably conceived *en suite*, sold Christie's, London, on 14 December 2005, lot 72 (£254,500).

The suite and these chairs also relate to the celebrated group of furniture by Jean-Baptiste Sené, delivered to the château de Saint-Cloud in 1788 for Marie-Antoinette's *Cabinet de Toilette*. The suite, featuring similarly elegant legs modelled as Ionic columns, comprised four fauteuils, a daybed, a bergère, a fire screen, and a footstool and incorporated the same 'classical vocabulary, elegantly arranged' (B. Pallot, *Furniture Collections in the Louvre*, Vol. II, 1993, Dijon, p. 167). Part of the suite is now housed in the Metropolitan Museum, New York (acc. no. 41.205.1, 2, 3a, b).

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A 'SECRETAIRE A L'ANTIQUE' FOR THE DUC DE PENTHIEVRE

■~93

A LATE LOUIS XV ORMOLU-MOUNTED SYCAMORE, AMARANTH, TULIPWOOD AND PARQUETRY SECRETAIRE A ABATTANT

BY MARTIN CARLIN, CIRCA 1770

The rectangular white marble top with outset corners above a frieze drawer with a flower-filled *entrelac* mount above a hinged fall front enclosing a fitted interior, two cupboard doors below enclosing a *coffre-fort*, the angles with Vestal virgin-headed tapering terms, on bracket feet with paterae mounts, veneered overall with stylized flowerhead-filled trellis parquetry, branded *EU* with a crown, the underside of the marble with ink stencil 'EU' beneath a crown and '*no. 1070*' and inscribed in red chalk '*Marbre du secrétaire à l'antique de la caisse n°16*', ink-stamped twice *M. CARLIN JME*, the back branded with EU under a closed crown for the Château d'Eu, stenciled in black 1070
52½ in. (133.5 cm.) high, 42¼ in. (107.5 cm.) wide, 17 in. (43 cm.) deep

$300,000-500,000

PROVENANCE:

Supplied to Louis-Jean-Marie de Bourbon, duc de Penthièvre (1725-1793) for the *Cabinet Bleu* of the hôtel de Toulouse and almost certainly recorded there in 1793.
His daughter, Marie-Adélaïde de Bourbon-Penthièvre, duchesse *douairière* d'Orléans (1753-1821).
Confiscated from the above during the French Revolution.
Restituted to the duchesse by Louis XVIII, her cousin, by decree issued August 20, 1814, and returned to her possession by 1821, when it is recorded in her bedchamber in the hôtel de Roquelaure.
Recorded in the boudoir of her daughter, Eugène-Adélaïde d'Orléans, known as Madame Adélaïde (1777-1847) at the château d'Eu in 1848.
Thence by descent to Emmanuel d'Orléans, duc de Vendôme (1872-1931), great-grandson of Madame Adélaïde, by whom sold; Galerie Georges Petit, Paris, 4 December 1931, lot 99.
Acquired from Galerie Segoura, Paris.

This magnificent 'secrétaire à l'antique', with its striking large-scale parquetry executed with dazzling precision flanked by sculptural bronzes of Vestal Virgins, is a masterpiece of the Neoclassical style by the cabinetmaker Martin Carlin. It also has a remarkably rich and well-documented history, having been supplied originally to the duc de Penthièvre, one of the wealthiest men in France and the illegitimate grandson of Louis XIV, for the hôtel de Toulouse, and restituted after the Revolution to his daughter, the duchesse d'Orléans, being subsequently placed in the Royal palace of château d'Eu.

Louis-Jean-Marie de Bourbon, duc de Penthièvre

Marie-Adélaïde de Bourbon-Penthièvre, duchesse *douairière* d'Orléans

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THE HISTORY

The secrétaire is first recorded in an inventory taken after Penthièvre's death in 1793, still in the *salon bleu* of the hôtel de Toulouse, where it is succinctly described as *un secrétaire en bois de marqueterie orné de bronze et rainures dorés d'or moulu et à bascule, garni de son coffre-fort et de son dessus de marbre blanc, prisé avec une pendule en cartel et à tirage par Dutertre à 350 livres.* This description alone would not be sufficient to identify this as the superb secrétaire offered here, but further evidence to support this theory can be gleaned through analyzing other marks on the secrétaire, and by tracing its later history. Following the death of Penthièvre in 1793, his daughter Marie-Adélaïde de Bourbon Penthièvre, *duchesse douairière* d'Orléans, newly separated from her husband Louis-Philippe-Joseph d'Orléans, (known as Philippe *Egalité*), was forced to go into exile. She eventually returned with the restoration of the monarchy in 1814, when by decree of her cousin, Louis XVIII, her goods and fortune were restituted to her from the state collections, his edict declaring: '*tous les biens appartenant à notre très chère et bien aimée cousine, la duchesse d'Orléans, qui n'ont pas été vendus, soit qu'ils soient régis par l'Administration de notre Domaine, soit qu'ils soient employées à des établissements publics, lui seront rendus.*' Unable to return to her two family residences in Paris, the palais Royal, where her son, the future King Louis-Philippe, lived, and the hôtel de Toulouse, which by then was owned by the state, she purchased from Jean-Jacques-Régis de Cambacérès the hôtel de Roquelaure on the rue Saint Dominique, along with all its contents, which had previously furnished the hôtel d'Elbeuf. Her father's secrétaire, however, was not listed among these furnishings and was possibly obtained directly from the hôtel de Toulouse by the duchesse. Following her death in 1821 it was listed in her bedroom in the hôtel de Roquelaure where it was described as:

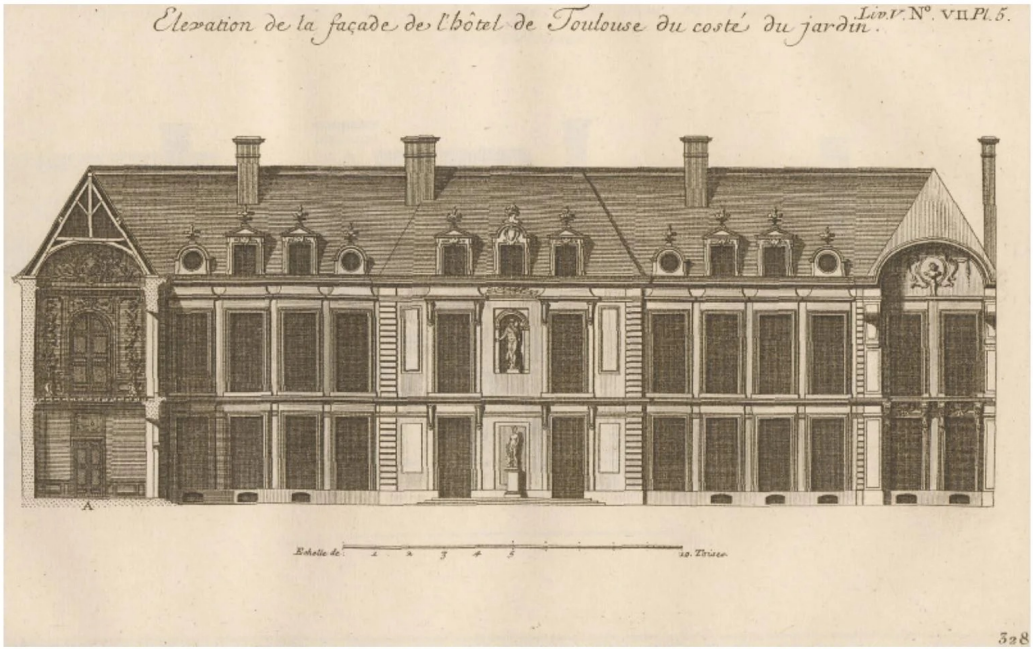
Un secrétaire à abattant et deux vantaux en bois de rose et marqueterie, avec ornements et figures cariatides en cuivre doré, le dessus de marbre blanc, 180 frs

The collection of the duchesse was divided between her daughter Eugène-Adélaïde d'Orléans, known as Madame Adélaïde (1777-1847), and her son, the future King Louis-Philippe. In 1824 a portion of the collection was stored temporarily in the palais Royal before being transported to the château d'Eu. When the contents of the shipment were listed, under '*Caisse n°16'* was described *'Un secrétaire à l'antique venant de M. le duc de Penthièvre et dans la Caisse n°42 : Le marbre du secrétaire à l'antique de la caisse n°16'*. This perfectly corresponds to the inscription under the marble on the present lot: '*Marbre du secrétaire à l'antique de la caisse n°16'*, identifying it as the same secrétaire that came from Penthièvre's collection. Further evidence tying it specifically to the hôtel de Toulouse is that Penthièvre's Parisian *hôtel* was alone among all his residences not to employ his distinctive inventory brand, with the sign of an anchor—an allusion to his position as the *grand amiral de France*—a brand which does not appear on this secrétaire.

The secrétaire is next recorded in an 1841 inventory at château d'Eu, when it was described in the boudoir of Madame Adélaïde, under inventory number 1070, as '*Un secrétaire en marqueterie, forme antique, pilastres surmontés de figures, dessus en marbre blanc, 1000 frs'.* The secrétaire then eventually descended to her great-grandson, Emmanuel d'Orléans, duc de Vendôme et d'Alençon (1872-1931), appearing on the market for the very first time following his death.

THE DUC DE PENTHIEVRE AND THE HOTEL DE TOULOUSE

Louis-Jean-Marie de Bourbon, duc de Penthièvre (1725-1793) was the only son of Louis Alexandre de Bourbon, comte de Toulouse (1678-1737), the legitimized son of Louis XIV and Madame de Montespan, and his wife Marie-Victoire de Noailles, daughter Anne-Jules de Noailles, second duc de Noailles (1650-1708). Penthièvre inherited enormous fortunes from both the Toulouse and Noailles sides of his family, amassing a staggering array of residences including the châteaux de Chanteloup, d'Amboise, Châteauneuf-sur-Loire and Sceaux. The



Garden front of the hôtel de Toulouse, now headquarters of the Banque de France

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hôtel de Toulouse was originally built by François Mansart for Louis Phélypeaux de la Vrillière, comte de Saint-Florentin. Situated on a sprawling plot between the rue de la Vrillière and the rue Croix des Petits Champs, and now the site of the Banque de France, it was one of the grandest *hôtels* in Paris. Acquired by the comte de Toulouse in 1713, it was left to his son following his death in 1737.
Penthièvre renovated the *hôtel* in 1752, adding two new courtyards and separate apartments for himself and the duchesse. Within his apartment, in a later furnishing phase, he created a *salon bleu* looking onto the rue Croix-des-Petits-Champs. It was hung *à la turque* with blue and white damask curtains and wall coverings, while a suite of *mobilier* was similarly covered. The Carlin secrétaire must have possessed and eye-catching impact, as the only piece of cabinetry in the room.

THE MODEL
Born near Freiburg in Breisgau, Martin Carlin (*circa* 1730-1785) was among the hundreds of young German cabinetmakers who migrated to Paris in the eighteenth century to practice their craft. Although he gained membership in the guild of *ébénistes* in 1766 and maintained his own workshop, he is most famous for his masterful production in the *ateliers* of others, including Jean-Francois Oeben, whose workshop in the *Grand Arsenal* stood next-door to Carlin's own home, and whose sister, Marie-Catherine Oeben, married Carlin in 1759. Carlin is renowned for his close collaborations with prominent *marchand-merciers*, most famously Dominique Daguerre, who may have held something of a sponsor relationship to the cabinetmaker.
Carlin's technical mastery is apparent in numerous precise and sophisticated details throughout the secrétaire. Its sides are covered in trellis parquetry of deceptive complexity, with its rosewood latticework delineated in stringing that displays a subtle *trompe-l'oeil* effect evoking light and shadow. The large rosewood quatrefoils are set apart from the dyed sycamore ground by filets of boxwood and ebony, with the consistent placement of these light and dark woods on alternating sides of the rosewood straps creating the illusion of three-dimensionality.
In a remarkable feat of parquetry, Carlin splits the delineating filets into two at the curved sections where real lattice would transition from light into shadow. At these curved sections, strings of both boxwood and ebony taper and overlap, so that the light line is taken up by the dark line. The *fleurons* enclosed in the quatrefoils are equally intricate, with each elongated petal composed of two rosewood sections laid cross-grain to one another, spaced by amaranth stems issuing rosewood florets, all joined by light boxwood circles. Finally, concealed within the secrétaire's hollow sides is a system of counterweights ensuring smooth and gentle operation of its fall-front, a sophisticated element appearing only in secrétaires of the highest luxury.
The most strikingly Neoclassical elements of the secrétaire are the term-columns at its corners with ormolu capitals as busts of Vestal virgins. This device appears on two other secrétaires, a table and a number of commodes in Carlin's *oeuvre*, as well as in furniture from the workshop of Oeben and Jean-Henri Riesener. The first of the secrétaires by Carlin was sold from the collection of Mrs. Richard Wallace at Galerie Charpentier, Paris, December 17, 1949, and the second formed part of the collection of the Galerie Fabre in Paris, and is illustrated in A. Pradere, *Les Ébénistes Français*, Paris, 1989, p. 347, fig. 406. Although the three secrétaires are quite similar in form, the duc de Penthievre's secrétaire stands apart from the others in the drama of its large-scale quatrefoil trellis parquetry, which Carlin takes care to repeat on the tapering shafts of the terms, in contrast to the trailing flowers that decorate each of these areas on the other two pieces.
Carlin also employs the term-pillar device on two commodes and a console table. The first of these is the commode owned by the Earls of Mansfield and Mansfield, Scone Palace, sold Sotheby's, London, December 8, 1967, lot 142, subsequently resold from the Collection of Akram Ojjeh, Sotheby's, Monaco, June 25-26, 1979, lot 50, and again resold from the Collection of Sir Charles Clore, Christie's, Monaco, December 6, 1985, lot 54. The second is a near-pair to the Mansfield

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The related commode from the collection of the Earls of Mansfield, Scone Palace

commode, and was sold from the Riahi Collection, Christie's, London, 6 December 2012, lot 5. The console table, also in the Riahi Collection, was sold Christie's, New York, 2 November 2000, lot 29. Interestingly, the Mansfield commode is inscribed *Poirier Md Rue St Honore a Paris*, raising the possibility that Simon-Philippe Poirier (c.1720-1785), the *marchand-mercier* to whom Carlin supplied approximately one-third of his production in the years 1766-1778, may have supplied the present secrétaire to the duc de Penthièvre as well.

Oeben's stamp appears five times and Riesener's stamp appears once on a secrétaire from the Collection of Lord Wernher at Luton Hoo, sold Christie's, London, July 5, 2000, lot 73, whose corner terms are mounted with an ormolu bust of Hercules and a variant model of a Vestal. This may be one of the earliest examples to employ this corner-term device, as the presence of both signatures dates it to the years 1763-1768. Riesener later employed angle mounts of an identical model to those on the present piece, including on a secrétaire, *circa* 1775, today preserved in the Musée d'Art et d'Histoire, Geneva (inv. AD 6919). The two *ébénistes* Carlin and Riesener both employed the *fondeur* André Ravrio, and this may offer a possibility as to the author of these *chutes*.

Underside of the marble top, inscribed 'Marbre du secrétaire à l'antique de la caisse n°16'

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A PAIR OF LOUIS XVI MAHOGANY GUERIDONS

BY JOSEPH GENGENBACH, KNOWN AS CANABAS, CIRCA 1780

Each with two circular galleried tiers on three scrolling supports joined by stretchers, with brass casters, both stamped *CANABAS* to stretcher, one stamped *JME*, with leather inventory labels inscribed *2661*
30 in. (76.5 cm.) high, 21¾ in. (55.5 cm.) diameter (2)

$15,000-25,000

PROVENANCE:
Acquired from Perrin, Paris.

Joseph Gengenbach, known as Canabas, *maître* in 1766.

These tables were conceived in the somber, unadorned taste of the late eighteenth century known as the *goût anglais*, using simple functional forms undisturbed by gilt mounts and often based directly on English prototypes. This fashionable new style of the 1770s and 1780s was promoted by Madame de Pompadour's brother, the marquis de Marigny, who greatly admired the simple forms and plain beauty of English mahogany furniture. Not only was he buying restrained mahogany pieces through an agent in London, but he was also commissioning furniture in a similar vein from his favored *ébénistes*, for example the well-known set of mahogany chairs showing a strong English influence, which were supplied by Pierre Garnier for the dining room of his *hôtel* in the place des Victoires in 1778.

Joseph Gengenbach, known as Canabas (c. 1712-1797), was German, and arrived in Paris in 1745, working first for Jean-François Oeben and Pierre Migeon. He was one of the most successful proponents of the *goût anglais* and executed a number of utilitarian yet luxurious items for his most discerning clients, including the Royal family. Using the finest mahogany, Canabas made a wide array of furnishings in the *goût anglais*, including *serviteurs muet*, *rafraîchissoirs*, and *tables à volets*.

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A ROYAL LOUIS XVI MAHOGANY FOUR-PANEL SCREEN

BY JOSEPH GENGENBACH, KNOWN AS CANABAS, CIRCA 1780

Each panel inset with an associated eighteenth-century Japanese painting depicting the Tale of Genji, the rising action of the panels released by a button to the side, an ormolu handle to each panel top, above a pierced trellis panel, stamped *J. CANABAS* to right hand panel and branded *BV* beneath a crown to underside of two panels

37½ in. (95.5 cm.) high, 17 in. (43.5 cm.) wide, each panel (including handle)

$20,000-30,000

PROVENANCE:

Almost certainly supplied to Mesdames de France, the daughters of Louis XV and the aunts of Louis XVI, for their use at the château de Bellevue.
Acquired from Kraemer, Paris.

Joseph Gengenbach, known as Canabas, *maître* in 1766.

Similarly to the previous lot, this screen, designed to protect from both heat and cold, was intended for an intimate domestic setting. Here, Canabas achieved the *goût anglais* style in his use of solid mahogany, clean lines, and Chinese-inspired pierced fretwork, a design element which first appeared in English furniture in the eighteenth century. Canabas made a number of comparable screens fitted with interlacing openwork, including an almost identical pair, unstamped but firmly attributed to Canabas, sold Christie's, Paris, 13 April 2017, lot 252 (€43,750); one formerly in the collection of Serge Roche et Rotel, see G. Janneau and P. Devinoy, *Le Meuble Léger en France*, Paris, 1952, pl. 176; and a stamped example at the Musée des Arts Décoratifs in Lyon, see P. Verlet, *Les Meubles Français du XVIIIe Siècle*, Paris, 1982, ill. 33. High-end utilitarian furniture of this type was particularly popular with the older members of the royal family, including Madame Adélaïde, who commissioned a similar screen from Gilles Joubert in 1771 for her apartments at Versailles. An almost identical example featuring openwork and Chinese wallpaper by Canabas was delivered to the château de Bellevue for the use of Mesdames Adélaïde and Victoire, see Sotheby's, New York, 3 November 1989, lot 121.
The château de Bellevue in Meudon, near Paris, was built for Madame de Pompadour in 1750 according to the plans of Jean Cailleteau. Of moderate size, the palace was erected to serve as an intimate hideaway for Louis XV and his mistress, and was aptly named Bellevue after the expansive views of the Seine visible from the building's site. In the late 1750s the estate was transferred to the Crown and the building was refurbished by Ange-Jacques Gabriel. After Louis XV's death in 1774, the palace was given to the surviving daughters of the late king: Mesdames Adélaïde (1732-1800), Victoire, (1733-1799) and Sophie (1734-1782). In the early 1780s the Mesdames embarked on an extensive renovation of the château, during which they ordered sumptuous furniture in ebony, lacquer and mahogany from the *marchands-merciers* Darnault *frères*. Some of the most luxurious items delivered were executed in lacquer, however the majority of the pieces were in mahogany or veneered in other exotic woods. Mesdames Adélaïde and Victoire preferred the relatively simple life at Bellevue and it was this château from which the sisters fled for Italy in 1791 during the turmoil of the French Revolution. The building survived the Revolution, but was eventually demolished in 1823.

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A MARVEL OF PRECISION: A 'MEUBLE VOLANT' BY RIESENER

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A LOUIS XVI AMARANTH, TULIPWOOD, SYCAMORE, MAHOGANY, MARQUETRY AND PARQUETRY WRITING/DRESSING TABLE

BY JEAN-HENRI RIESENER, CIRCA 1775

The hinged rectangular top inlaid with a musical and floral trophy, lifting to a reveal a mirrored interior above a drawer to each end, a leather-lined writing side to the front and two further drawers below, their pulls cast as laurel wreaths, each side with a parquetry panel flanked by crossbanding, on cabriole legs with scrolling acanthus sabots and wood casters, stamped three times to the underside, *J.H. RIESENER*

30½ in. (77.5 cm.) high, 20 in. (51 cm.) wide, 15¾ in. (40 cm.) deep

$300,000-500,000

PROVENANCE:

Comte Patrice de Vogüé, Vaux-le-Vicomte; Christie's, Monaco, 17 June 2000, lot 363 (FF 4,877,500 = $682,850).
Acquired from Perrin, Paris.

JEAN-HENRI RIESENER

Arguably the most celebrated *ébéniste* of the late eighteenth century, Riesener (1734-1806) was, along with Boulle and Cressent, one of the very few makers to be specifically named in eighteenth-century sale catalogues and brought the art of French cabinet-making to a level of near-perfection. Although his most famous productions today comprise palace-sized works preserved in institutional collections, his *atelier* produced a great number of petite and highly functional pieces as well, both for the Royal court and elite aristocratic clients, their size implying no compromises in the perfection of their design and execution. The present table is a particularly exquisite and rare model from this latter group, embodying many aspects of Riesener's emerging individual style, which would come to define furniture of the Louis XVI period.

THE INFLUENCE OF OEBEN

The present table represents a transitional period for Riesener, preserving the finest techniques he practiced in the *atelier* of Jean-François Oeben, with whom he trained, while also introducing new stylistic elements that he would further develop throughout his career. Riesener began work under Oeben soon after his arrival in Paris in 1755, signing Oeben's name on his own works for several years after his death, before joining the guild of *ébénistes* after his marriage to Oeben's widow, Françoise-Marguerite Vandercruse (sister of the *ébéniste* Roger Vandercruse). In this table, the influence of his former master is unmistakable, from the pictorial marquetry panel at the top, a feature of the seventeenth century brilliantly revived by Oeben, to the curving legs, a defining feature of the mid-eighteenth century. The greatest influence on the table, however, may be the perfection with which its moving parts interact and unfold. While it is not a mechanical piece, it nonetheless reflects the exacting precision and ingenuity of a cabinetmaker trained in the art of mechanical furniture. Among its technical *coups* of cabinetmaking are its multiple tops, the upper lifting by concealed hinges to an inset mirror at its underside, with the raised edge of the lower top fitting perfectly within its bounds. Below this, the table's breakfront structure allows the metal pulls of its writing-slide to tuck neatly beneath the edge of the top when recessed, allowing its writing function to be 'put away' when not in in use. Perhaps most impressive, however, is Riesener's construction of the side drawers: each drawer-box is rabbeted along its two sides to receive the sides of the other, with these sides interlocking along their length inside the *carcase*. By this ingenious overlapping, the drawers stabilize one another, preventing them from falling out even when the full box of each is pulled entirely out of the case.

JEAN-HENRI RIESENER AND THE EMERGENCE OF THE LOUIS XVI STYLE

At the same time, the piece anticipates the full expression of the Louis XVI style, and Riesener's distinct contributions to it. Unlike the sinuous works of the preceding decades, the table's design reveals its basic structure rather than conceals it. Although the legs curve, their profile is composed and settled. As the Louis XVI style continued to develop, Riesener would continue to hold out against the trend of unerring rectilinearity, never abandoning the breakfront structure or gently curving legs. The artful parquetry and choice of veneers to the table's sides also reflect Riesener's evolving approach to his surfaces. Each side's projecting section is veneered with lozenge-shaped rosewood panels, creating a basket-weave effect. This technique, which Riesener also employed on a commode in the Musée Nissim de Camondo Paris, (inv. no. CAM 120) foreshadows one his later signatures: the complex, highly varied and much-celebrated horizontal-trellis parquetry that appears on much of his later work. The panels flanking these are veneered with strong horizontal figuring and are framed on their outer, but not inner, edges, creating a second illusion, that of a single slab passing directly through the central projection. This motif, seen on several of Riesener's commodes from the same period (see, for example, the pair at the palais de Compiègne, inv. nos. C74.001 and C74.002; the commode in the Victoria and Albert Museum, London, acc. no. 1087-1882; and the example sold Christie's, Paris, 7 March 2017, lot 69), not only reflects his emerging personal style but also anticipates the late eighteenth-century trend toward emphasizing richly figured timbers.

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Detail of top

MUEBLES VOLANTS AND THE ART OF LUXURY

These diminutive, multifunctional works of furniture have earned the name *volants*, a term befitting their lightweight construction and multiple uses. It is easy to imagine the present table being rolled by its casters between rooms, or stowed against a wall or even in a wardrobe while not being used. At every turn, Riesener keenly anticipates his client's needs and equips the table to transform at their leisure, from a side table into a space for the daily *toilette*, to a writing-desk, or even—as suggested by the large amount of space devoted to storage—a *chiffonière*, storing a lady's needlework and its implements.

At the same time, no less important to Riesener is the table's beauty, its most important function being perhaps to express its owner's elegance and refined taste. The last decades of the *ancien régime* were marked by a great delight in the small but sumptuous, the precious and perfected. Such petite gems as this table evoke the luxuries of the era, in which a genteel and fashionable life was inextricable from the arts. Throughout, the marquetry is brilliantly executed, employing at least eight species of timber, all selected, cut, and set with expert precision. The gilt-bronze mounts encapsulate Riesener's devotion to beauty: their long sections would have been enormously difficult to cast and the chasing is executed with exquisite delicacy, while the false drawer-pulls to the upper front reveal his impulse towards balance and harmony, regardless of the functionality of the handles.

Although an eighteenth-century provenance has yet to emerge, elements of the table provide some clues to its original context. The motif to the top, a trophy of musical instruments, a score-book, roses and a bow and arrows emblematic of love, suggests a lady as the intended recipient. A graphic source for the trophy also remains outstanding, though it appears to be related to the designs of the artist Fossier, recorded *circa* 1775 as a *dessinateur* and *ornemaniste*, about whom little is known. The *toilette* function of the table offers a small clue to the original space: it must have been intended for a private room, perhaps as *boudoir* or a study, rather than a public *salon de réception*.

COMPARABLE EXAMPLES

The most similar documented table is an unstamped example included in the landmark 2014 exhibition at the château de Versailles, *18e, Aux Sources du Design, Chefs-d'œuvre du Mobilier 1650 à 1790*, cat. no. 75. The marquetry atop this table depicts a closely related but not identical trophy, and the whole differs in its use of gilt bronze. Preserved in the Wallace Collection, London (inv. no. F 322) is a slightly taller and narrower table of very similar form and function, also unstamped, its surface reveneered in mahogany in the nineteenth century and its lower drawers replaced with a fall-front. A third, slightly larger, table was sold from the collection of the Earls of Rosebery, Sotheby's house sale, Mentmore Towers, Buckinghamshire, 24 May 1977, lot 525, described in the catalogue as Louis XVI 'style'.

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■97

A LOUIS XVI ORMOLU-MOUNTED EBONY, JAPANESE LACQUER AND VERNIS-DECORATED OCCASIONAL TABLE

BY MARTIN CARLIN, CIRCA 1775, THE JAPANESE LACQUER CIRCA 17TH CENTURY

The oval galleried top with a central lacquer panel of blossoming foliage and three *mon* within *nashiji* borders above a fitted frieze drawer, on fluted tapering legs joined by a shaped undertier with similar lacquer panels, the underside ink-stamped M CARLIN JME, and with ink inscription DNA, the underside stamped 'Zollabfertigung Berlin' with an eagle, the drawer underside with round illegible stamp '...LAMT' with an eagle
27 in. (69 cm.) high, 20 in. (51 cm.) wide, 14 in. (35.5 cm.) deep

$100,000-150,000

PROVENANCE:

By repute, the Counts Stroganoff, St. Petersburg, and possibly sold in Berlin in the 1930s, but not included in the 12-13 May 1931 sale at Lepke Auction House.
Private French collection.
Acquired from Perrin, Paris.

Carlin is justly famous for the jewel-like quality of the furniture he produced, particularly his tables incorporating rare and luxurious materials such as Sèvres porcelain, hardstones and imported lacquer. This Transitional or early Louis XVI-style table is an exquisite example, constructed around Japanese lacquer panels undoubtedly provided by a *marchand-mercier* and intended for an exceptionally discerning client. Carlin's close collaboration with the *marchand-merciers* is well-documented and resulted in some of the finest and most inventive works of furniture produced in the eighteenth century, objects which could not have been achieved outside of this system of production. Japanese lacquer is rare and celebrated among Carlin's *oeuvre*, with a magnificent suite delivered in the early 1780s to the Mesdames de France, Adélaïde and Victoire, at Bellevue, and now housed in the Louvre, serving as a famous example.

The *Zollabfertigung Berlin* customs stamp to this table provides the only clue to its provenance. This stamp often appears on works of art that were exported to Germany by the Soviet government between 1928 and 1931, for sales to finance the burgeoning Soviet state. Although it does not appear in the 12-13 May 1931 sale catalogue of works from the Count Stroganoff collection, an association with the Stroganoff family has nonetheless persisted.

Detail of top

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THE SCHLUMBERGER DELAISEMENT SUITE FROM THE HOTEL DE LUZY (lots 98 – 100)

Nicolas-Denis Delaisement received his *maîtrise* in 1776 and his *oeuvre* was strongly, and exclusively, influenced by Neoclassicism, which had been fully embraced by audiences and craftsmen by Louis XVI's ascension to the throne. On the suite offered here, the pure Neoclassical form is further enriched by the crisp carving and the current luxurious silk upholstery, which was inspired by fabric supplied in 1786 by Desfarges for the furnishing of Louis XVI's bedroom at Saint-Cloud (C. Gastinet-Coural, *Soieries de Lyon: Commandes Royales au XVIIIe Siècle*, Lyon, 1988, cat. no 42, pp. 46 and 121). Delaisement's production can be divided into two parts: the more conventional and utilitarian, but still elegant, *menuiserie*, and the highly-refined and luxurious works, such as this suite. An example of the latter is a pair of giltwood canapés sold Christie's, London, 21 September 2022, lot 32 (£302,400). Delaisement's sumptuous pieces produced for his most discerning clientele was strongly influenced by the *oeuvres* of Georges Jacob, Jean-Baptiste-Claude Sené, and François Foliot, among others. These *menuisiers* produced refined works in the sophisticated taste admired at the French Court in the late 1770s and the 1780s. One of the main proponents of this lavish take on Neoclassicism was architect and *dessinateur de la couronne* Jacques Gondoin (1737-1818), whose *oeuvre* greatly influenced not only Jacob, Foliot, and Sené, but also Delaisement. Due to Delaisement's innovative interpretation of models by his fellow makers working in Gondoin's high style, coupled with his high-quality craftsmanship, he is considered by leading scholars as one of the most creative master *menuisiers* of the Louis XVI period (see F. de Salverte, *Les Ebénistes du XVIIIe Siècle: Leurs Oeuvres et leurs Marques*, Paris, 1975, p. 84). The suite offered here, along with the abovementioned canapés and a pair of parcel-gilt fauteuils previously in the Rothschild and Beaumont collections that was sold Christie's, New York, 22 October 2020, lot 191, belongs to Delaisement's most luxurious output conceived in Gondoin's high court style. The volutes terminating in oak leaves flanking the cresting and the volutes at the lower edges of the backs are specific design elements found on seat furniture recorded in different royal residences, including fauteuils by both Jacob and Sené included in the 1804 and 1861 inventories of the château de Fontainebleau (see Mobilier National, inv. GME-4999-002 and inv. GMT-30530-003, respectively). A canapé by Jacob carved with the same small volutes flanking the cresting was delivered for the comte de Provence at the Petit Luxembourg before 1781 (see Mobilier National, inv. GMT-14144-000). A closely-related fauteuil was sold Christie's, New York, 24 November 1998, lot 48. This fauteuil belongs to a suite, of which a pair of fauteuils and a canapé are in the collection of the Museum of Fine Art, Boston, and a marquise was sold from the collection of Madame Polès in 1927. Other related examples by Sené include a set of four giltwood fauteuils almost identical to this suite, although with carved flowers to the back cresting, in the collection of the Minneapolis Institute of Art (acc. no. 83.146.2); a richly-carved giltwood canapé of this model sold Christie's, 26 November 2005, lot 328; and a giltwood suite containing fauteuils with shield-form backs featuring both small and large volutes that is in the Musée Nissim de Camondo (inv. no. CAM 198.3). A pair of identical fauteuils by an anonymous *menuisier* was sold from the Stroganoff collection by Lepke, Berlin, 12-13 May 1931, lots 204-205.

LES SCHLUMBERGERS

The fortunes of the Schlumberger family, originally from Alsace, were founded in the textile industry. One of the first investors in the Suez Canal, the family's shares later expanded into oil in Texas. Pierre Schlumberger married Maria da Diniz, nicknamed São, in 1961. The couple collected paintings by Seurat, Monet, Matisse, Braque, Picasso, Rothko, Reinhardt and Lichtenstein, among others, which they hung in their Parisian residences: an apartment decorated by Gabhan O'Keefe near the Eiffel Tower and in the hôtel de Luzy on rue Férou, as well as at the Clos Fiorentino in Saint-Jean-Cap-Ferrat. This suit was used in the hôtel de Luzy, the contents of which were partly dispersed at public auctions in Monaco in 1992 and in New York in 2014.

Born to a Portuguese father and a German mother, São Schlumberger (1929-2007) quickly gained entry into the circles of French aristocracy and *Haute Société Protestante* after marrying Pierre. Her friends included Andy Warhol, Cy Twombly, Man Ray, Max Ernst, Yves Klein, François-Xavier and Claude Lalanne, as well as members of the Rothschild, Thurn und Taxis, and Kennedy families. A philanthropist, she supported the work of Robert Wilson, and was among the first people to commission silkscreen portraits from Warhol. In addition to being a collector, Madame Schlumberger was also involved in the life of public art institutions, including serving on the boards of the Centre Pompidou and MoMA.

A related fauteuil from a larger suite by Jean-Baptiste-Claude Sené in the Musée Nissim de Camondo, Paris
Musée des Arts Décoratifs © Les Arts Décoratifs / Jean Tholance

Two fauteuils from this suite *in situ* at the hôtel de Luzy

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A set of four

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■98

A SET OF FOUR LOUIS XVI GILT WALNUT FAUTEUILS

BY NICOLAS DELAISEMENT, CIRCA 1780

Each with arched back, padded arms and bowed seat covered in floral silk, the back frame carved with beading and acanthus leaves flanked with scrolling foliage, the curved back supported by similar scrolls, the seat frame carved with flower-filled *entrelacs* on spiral-fluted legs headed with rosettes, two stamped *DELAISEMENT,* one with label inscribed *232, en suite* with lots 99-100

40¾ in. (103.5 cm.) high (4)

$200,000-300,000

PROVENANCE:

Madame Pierre Schlumberger, hôtel de Luzy, Paris.
Acquired from Galerie Kugel, Paris.

LITERATURE:

The Great Houses of Paris, Paris, 1977, pp. 86-88 (illustrated).

Nicholas Denis Delaisement, *maîtr*e in 1776.

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■99

A PAIR OF LOUIS XVI GILTWOOD FAUTEUILS

BY NICHOLAS DELAISEMENT, CIRCA 1780

Each with arched back, padded arms and bowed seat covered in purple and green cut velvet, the back frame carved with beading and acanthus leaves flanked by scrolling foliage, the arched back supported by similar scrolls, the seat frame carved with flower-filled *entrelacs* on spiral-fluted legs headed by rosettes, one stamped *DELAISEMENT*, *en suite* with lots 98 and 100
40¾ in. (103.5 cm.) high (2)

$80,000-120,000

PROVENANCE:
Madame Pierre Schlumberger, hôtel de Luzy, Paris.
Acquired from Galerie Kugel, Paris, one fauteuil.

LITERATURE:
The Great Houses of Paris, Paris, 1977, pp. 86-88.

Nicolas Delaisement, *maître* in 1776.

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■100

A PAIR OF LOUIS XVI GILT WALNUT CANAPES

BY NICOLAS DELAISEMENT, CIRCA 1780

Each with arched back, padded arms and bowed seat covered in purple and green cut velvet, the back frame carved with beading and acanthus leaves flanked by scrolling foliage, the arched back supported by similar scrolls, the seat frame carved with flower-filled *entrelacs* on spiral-fluted legs headed by rosettes, one stamped *DELAISEMENT, en suite* with lots 98-99
40½ in. (103 cm.) long (2)

$100,000-150,000

PROVENANCE:
Madame Pierre Schlumberger, hôtel de Luzy, Paris.
Acquired from Galerie Kugel, Paris.

Nicholas Denis Delaisement, *maître* in 1776.

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■101

A SET OF THREE LOUIS XVI-STYLE GILTWOOD FAUTEUILS

AFTER THE MODELS BY NICOLAS DELAISEMENT, MODERN

Each with arched back, padded arms and bowed seat, two covered in floral silk, the third in tufted velvet, the back frames carved with beading and acanthus leaves flanked by scrolling foliage, the arched backs supported by similar scrolls, the seat frames carved with flower-filled *entrelacs* on spiral-fluted legs headed by rosettes, *en suite* with lots 98-100

40¾ in. (103.5 cm.) high (2)

$8,000-12,000

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■102

A GERMAN ORMOLU-MOUNTED MAHOGANY GUERIDON

BY DAVID ROENTGEN, CIRCA 1785

The circular tilt-top with a pierced mahogany gallery, on a turned columnar support headed with a Doric triglyph and guttae atop a tripod base, the block feet inset with *mille raies*, with brass casters, stamped twice *D ROENTGEN* to stretcher, inscribed in pencil *No. 61*
30 in. (76 cm.) high, 26 in. (66 cm.) diameter

$40,000-60,000

PROVENANCE:
Acquired from Aveline, Paris.

David Roentgen, *maître* in 1780.

With its beautifully figured mahogany timber, fine ormolu mounts, and overall pure form inspired by contemporaneous English tripod tables, this elegant *guéridon* is a product typical of the workshop of David Roentgen in the late eighteenth century. A particularly interesting feature of this work distinguishing it from contemporary French models is its inventive gallery, which Roentgen executed in wood in *lieu* of gilt bronze. Roentgen is known to have produced similar models in various sizes, some of which were used to serve tea or small meals in intimate domestic settings. Its similarity with late Louis XVI *guéridons*, the French provenance of most surviving comparable examples, and the presence of a maker's stamp suggest that Roentgen's workshop produced these tables for the French, and possibly Russian, markets (see W. Koeppe, ed., *Extravagant Inventions: The Princely Furniture of the Roentgens*, New Haven and London, 2012, p. 200). A similar table with identical wood gallery, comparable stem, and stamp by Roentgen is illustrated *ibid*., p. 201. Another example stamped by Roentgen with almost identical figuring to the mahogany top was sold from the collection of Pierre Durand, Christie's, New York, 27 January 2022, lot 81 ($75,000).

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■103

A GERMAN ORMOLU-MOUNTED TRIPOD OCCASIONAL TABLE

BY DAVID ROENTGEN, CIRCA 1785

The circular tilt-top with a pierced mahogany gallery, on a turned columnar support headed with a Doric triglyph and guttae atop a tripod base, the block feet inset with *mille raies* and brass casters
29½ in. (75 cm.) high, 22¼ in. (57 cm.) diameter

$30,000-50,000

PROVENANCE:
Acquired from Aveline, Paris.

David Roentgen, maître in 1780.

■104

A LATE LOUIS XVI ORMOLU-MOUNTED MAHOGANY FAUTEUIL DE BUREAU

ATTRIBUTED TO JOHANN GOTTLIEB FROST, IN THE MANNER OF DAVID ROENTGEN, CIRCA 1790

The arched back with tapering central splats inset with *mille raies*, the uprights and frame inset with beading, with berried finials, with out-swept arms above a brown leather upholstered seat, the seatrail with beaded and spiral-twist mounts on fluted tapering legs headed with *mille raies*, previously with indistinct pencil inscription, H958 and label to the underside *Garde Meuble Public/Bedel&Co/18 rue St. Augustine/Avenue Victor Hugo 67/194 rue ...vour/194 rue Ch..../rue Le Courbe 308*, according to 1996 auction catalogue, now indistinct, some mounts replaced in the 19th century, including the finials and sabots
35¾ in. (91 cm.) high

$40,000-60,000

PROVENANCE:
Anonymous sale; Christie's London, 12 December 1996, lot 212.
Acquired from Aveline, Paris.

EXHIBITED:
New York, Metropolitan Museum of Art, *Extravagant Inventions: The Princely Furniture of the Roentgens*, October 2012 - January 2013, cat. 53.

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LITERATURE:
W. Koeppe *et. al.*, exhibition catalogue, *Extravagant Inventions: The Princely Furniture of the Roentgens*, New York, 2013, pp. 178-179, cat. no. 53.
D. de Dampierre, *Chairs: A History*, New York, 2006, p. 238.
C. Cornet and B. Willscheid, *Möbel à la Roentgen: Inspirationen aus der Neuwieder Manufaktur*, exh.cat, Neuwied, 2023, p. 107, fig. 17.

Johann Gottlieb Frost, *maître* in 1785.

This exceptional chair was produced using dense mahogany and is a perfect example of the bold Neoclassical style developed by David Roentgen following the establishment of his Paris operation in 1780. It is related to a distinguished group of chairs which are all close variants of this design, many of which featuring backs incorporating entwined serpents. Chairs from this group include a side chair sold Christie's, London, 20 May 2015, lot 89 (£47,500); an armchair sold Christie's, New York, 30 April 2019, lot 90 ($68,750); and a pair of armchairs sold Christie's, Paris, 10 September 2018, lot 4 (€81,250). Published examples include D. Fabian, *Abraham und David Roentgen: Von der Schreinerwerkstatt zur Kunstmöbel-Manufaktur*, Bad Neustadt/Saale, 1992, p. 45, fig. 91 and J. M. Greber, *Abraham und David Roentgen, Möbel für Europa*, Starnberg, 1980, p. 255. These chairs were either produced in Roentgen's Neuwied workshop or in Paris under the supervision of his agent, Johann Gottlieb Frost (1746-1814, *maître* in 1785) or by Frost (to Roentgen's design) after he took over Roentgen's Paris operation in 1785.

Although very closely related to Roentgen's *oeuvre*, a number of its features suggest that this chair is a work by Frost, who closely followed the practices of Parisian *menuisiers*. The chair is made entirely of mahogany, which is typical of contemporaneous French seat furniture produced by makers such as Canabas and Stockel. Roentgen only employed solid mahogany for parts of his chairs, such as the legs, while the frames were primarily constructed of walnut and then veneered in mahogany. Additionally, although the mounts on this chair are very similar to those used by Roentgen, his known *oeuvre* does not feature identical ones. Furthermore, the absence of any chair of this design in German or Russian collections suggests that this piece is unlikely to be a work by Roentgen. Frost is known to have executed variants of Roentgen's successful "serpent chairs," as evidenced by five chairs by him formerly in the collection of the French Indologist Emile Senart (see C. Cornet and B. Willscheid, *Möbel à la Roentgen: Inspirationen aus der Neuwieder Manufaktur*, exh. cat, Neuwied, 2023, p. 109, figs. 24-25). Considering the anomalies in the construction, the differing ormolu mounts, the absence of this model in Roentgen's recorded *oeuvre*, and Frost's proclivity to adapt Roentgen's work, one can attribute this chair to Johann Gottlieb Frost with certainty. For more information on Frost and his activity, see Michael Sulzbacher's essay in *ibid.*, pp. 102-110.

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■105

A GERMAN ORMOLU-MOUNTED PLUM-PUDDING MAHOGANY (ACAJOU MOUCHETE) COMMODE

BY DAVID ROENTGEN, CIRCA 1785

With a later rectangular white marble top above a frieze drawer with ribbon-tied laurel handles and two deeper drawers with drapery swag handles, each drawer with a circular key plate with *mille raies*, flanked by fluted uprights headed with roundels and *mille raies* panels on square tapering legs with block feet inset with *mille raies* panels, the sides with ormolu beaded borders, painted *38* to the reverse

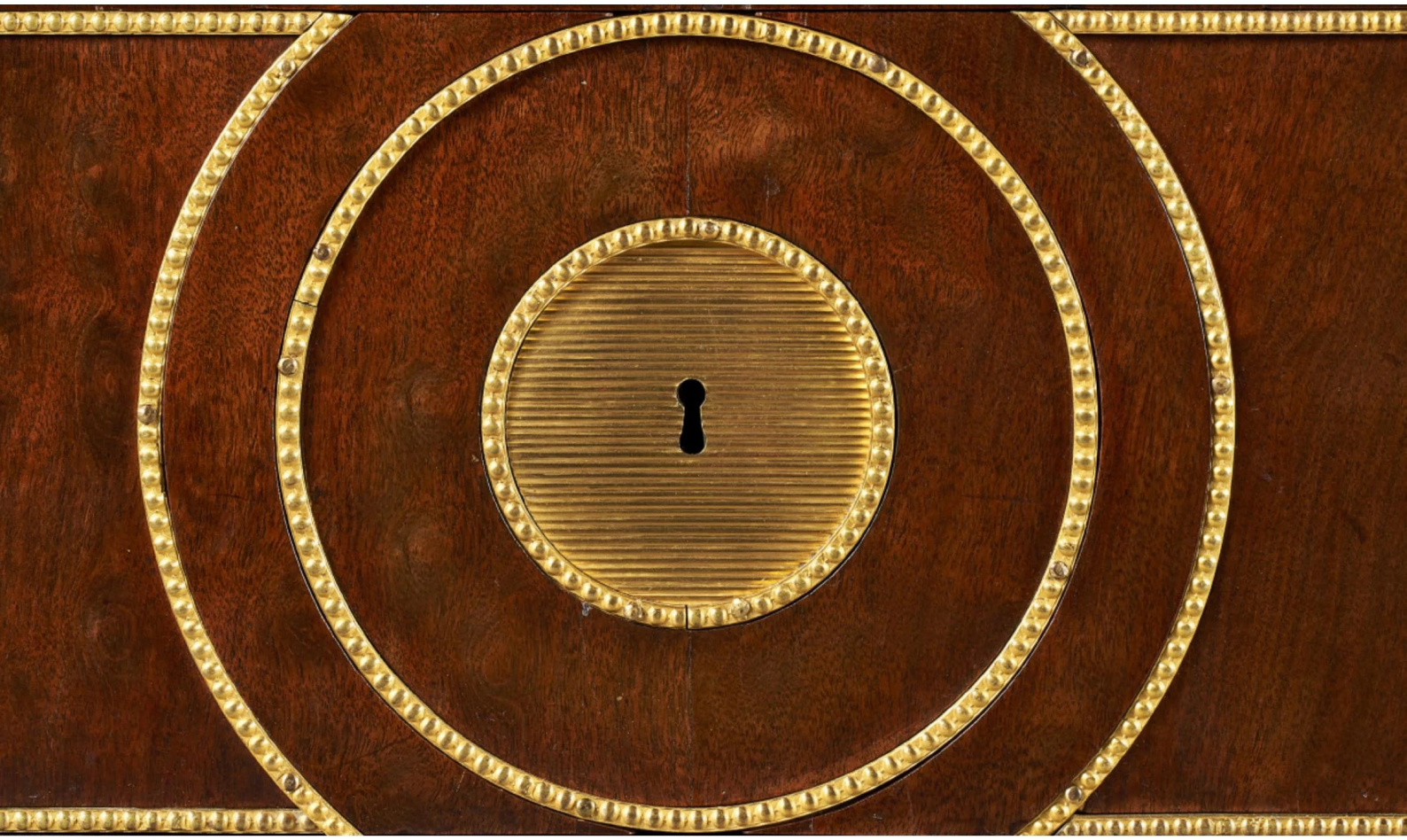
36½ in. (93 cm.) high, 57½ in. (146. cm.) wide, 27½ in. (70 cm.) deep

$150,000-250,000

PROVENANCE:

Australian Private Collection.
With Otto von Mitzlaff, Wächtersbach, 1997.
Acquired from Galerie Kugel, Paris.

A closely related commode by Roentgen



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David Roentgen, *maître* in 1780.

Although not stamped, this commode displays all the hallmarks of David Roentgen's *oeuvre*: high-quality materials, impeccable construction, the form and the applied ormolu decoration. In contrast to Roentgen's richly-inlaid furniture, this commode reveals another facet of his creative genius in its clean lines and the choice of beautifully-figured mahogany veneers. Accented by restrained ormolu mounts, these give the piece remarkable visual strength. It belongs to a group of furniture made by Roentgen at the very end of the eighteenth century, many of which were intended for his Imperial Russian clientele.

With its refined and restrained Neoclassicism, this lot shares similarities with a handful of other works by Roentgen, including a *Hammerklavier* signed by Roentgen and now at Gatchina Palace in St. Petersburg (see H. Huth, *Roentgen Furniture, Abraham and David Roentgen: European Cabinet-Makers*, London and New York, 1974, fig. 113). The closest comparable works by Roentgen include two commodes; one in the Kunstgewerbemuseum, Berlin (inv. W-1984,188); and another formerly in the Löwenthal collection in Berlin, (D. Fabian, *Abraham und David Roentgen: Von der Schreinerwerkstatt zur Kunstmöbel-Manufaktur*, Bad Neustadt/Saale, 1992, p. 28, fig. 49). The latter was first sold by Lepke, Berlin in 1931 and most recently by Christie's, London, 14 June 1990, lot 125 (£137,500). The drapery-form ormolu handles, ormolu discs serving as escutcheons, and bead-cast framing mounts are characteristic of Roentgen's output of the late 1780s and 1790s, when he was most actively transacting with his Russian customers. Whereas the drape-form handles are quite common in Roentgen's *oeuvre*, the *avant-garde* and visually arresting disc escutcheons, of which three are mounted to this commode, are much rarer.

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THE LABORDE CARLIN 'TABLES EN CONSOLE'

■106

A PAIR OF LOUIS XVI ORMOLU-MOUNTED MAHOGANY CONSOLES

BY MARTIN CARLIN, ALMOST CERTAINLY SUPPLIED BY DOMINIQUE DAGUERRE, CIRCA 1785

Each with a shaped marble top above two open white marble shelves flanked by fluted tapering uprights, supported on fluted toupie feet, the reverse with a vertical cut-out channel probably to accommodate the original 18th-century architectural setting, each of the shaped marble tops with that cutout now filled in, one stamped *M CARLIN JME* and the other stamped *M CARLIN JME* to back supports, one possibly with Rothschild label *R260*

37¾ in. (96 cm.) high, 36 in. (91.5 cm.) wide, 17½ in. (45 cm.) deep (2)

$150,000-250,000

PROVENANCE:

Supplied as a set of four consoles to Jean-Joseph de Laborde (1724–1794), for his *hôtel* on the rue d'Artois.

Seized in the Revolution and recorded 5 August 1796 at the *Garde-Meuble National*.

Restituted 10 October 1796 to Laborde's widow Rosalie-Claire-Josèphe Nettine (1737-1821).

Anonymous sale (as a set of three); Paris, Palais d'Orsay, Ader, Picard, Tajan, 13 June 1979, lot 89.

Acquired from Galerie Segoura, Paris.

EXHIBITED:

Paris, *Biennale des Antiquaires,* 1994, with Galerie Segoura (as a set of three)

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These elegant and refined consoles were almost certainly supplied by the celebrated *marchand-mercier* Dominique Daguerre to the fabulously wealthy banker Jean-Joseph de Laborde for his Parisian *hôtel* on the rue d'Artois, and are rare examples of items of furniture which were originally designed to be integrated into the architectural paneling of the room.

JEAN-JOSEPH DE LABORDE AND HIS *HOTEL* ON THE RUE D'ARTOIS

Born in Spain where his father was established, Laborde rapidly rose to success in the sphere of banking and soon after being summoned to the court by Louis XV in 1757 he negotiated a loan of 30 million *livres* from Spain. He was made *banquier de la Cour* in 1759 by the duc de Choiseul and in 1760 married Rosalie-Claire-Josèphe Nettine, whose immensely wealthy family were bankers to the courts of Vienna and Brussels, and whose sisters married the influential bankers Micault d'Harvelay, *garde du Trésor Royal*, (see lot 81 in this sale), and the celebrated *amateur* and patron of Neolassicism Ange-Laurent de La Live de Jully. He rose to the pinnacle of society, entertaining Louis XV and the Emperor Joseph II at his country residence, the château de la Ferté-Vidame, and in his Parisian *hôtel* on rue de la Grange-Batelière he entertained luminaries such as Horace Walpole, who was moved to write '*Hier, j'ai dîné chez Laborde, le grand banquier de la Cour. Mon Dieu! Madame, combien toutes nos maisons de Londres paraissent petites et misérables auprès de celle-là.*'

In 1770, he embarked on a tremendous real estate venture, developing a plot of land on the site of the rue d'Artois (later the rue Cerutti and now the rue Laffitte) and the rue de Provence, building several *hôtels* designed by the Neolassical architect Jean Benoît Vincent Barré. He sold the château de la Ferté-Vidame to the duc de Penthièvre in 1784 and soon after acquired the château de Méréville, which he refurbished in the latest Neoclassical style, working again with Barré and also with François-Joseph Bélanger, architect and designer to the duc d'Aumont and the duchesse de Mazarin, while the painter Hubert Robert provided designs for the gardens.

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On his rue d'Artois development, he reserved three *hôtels* for himself, the principal one for his residence being at the corner of the rue d'Artois and the rue de Provence. Although records of the interiors are relatively scant, it must have been luxuriously appointed as it cost the enormous sum of 550,000 *livres* and the *miroitier* Hillou alone charged 39,600 *livres* for his work there. A plan of the ground floor of Laborde's *hôtel* gives a hint of its magnificence. One could enter the house from both the rue d'Artois and the rue de Provence, leading into a courtyard with the main body of the house facing the entrance, between the courtyard and the garden and forming two wings. The entrance on the rue de Provence, flanked by double columns and pilasters, lead into a vestibule with stairs leading to three rooms on the courtyard and garden sides. The central room on the garden side was probably the principal salon of the residence. It was constructed with a series of pilasters to the walls, and the four consoles were placed against these, the cut-outs of their frames and marble tops allowing them to wrap around the pilasters and perfectly harmonize with the architecture of the room. One pair was likely placed around the door leading to the central room of the courtyard side, and the other pair placed on the garden wall.

LATER HISTORY

Laborde later fell victim to the Revolution and was guillotined in 1794, after which his goods were seized. In 1796 a partial restitution of his goods was made to his widow Rosalie-Claire-Josèphe de Nettine (1737-1821). In an inventory drawn up on 10 October 1796, the four consoles were precisely described under no. 23/137:
'*Quatre tables en console de 36 po de large [97 cm], 15 po de profondeur [40,5 cm], 34 po de haut [92 cm], en bois d'acajou avec colonnes sur les côtés, cannelures en cuivre poncé, deux tablettes entre les pieds, les carderons, moulures, embases et brettés en bronze doré d'or moulu. Le dessus et les tablettes en marbre blanc.* '
Despite this ruling in her favour, Madame Laborde, although by now living with her children in the townhouses built by her late husband on the rue Cerutti (formerly the rue d'Artois), continued to battle to claim her inheritance and in 1800, had an inventory drawn up of Laborde's goods. In 5 rue Cerutti, by now being used as storage for the collection, was listed '*un secrétaire en bois d'acajou orné de pilastres en cuivre doré et quatre consoles de même bois et mêmes ornements, 900 francs*'. This very likely describes the same four consoles with their 'pilastres' by Carlin.

THE MODEL

After 1800, all trace is lost of these remarkable consoles dessertes, until three, including the pair offered here, were sold in Paris in 1979. One from the four, also stamped by Carlin, was in the collection of Baron Alphonse de Rothschild and later sold from the château de Ferrières; Sotheby's, Monaco, 3 December 1994, lot 96. A fourth console of the same model, but of larger size and stamped by Adam Weisweiler, Carlin's German-born *confrère*, was previously in the Seligmann and Meyer collections (illustrated P. Lemonnier, *Weisweiler,* Paris, 1983, p. 183, cat. 121). Although the present examples are stamped by Martin Carlin, one of the most accomplished cabinet-makers of his era, the model for these distinctive consoles, with their finely fluted column uprights and toupie feet, most likely originates with Weisweiler.
The parallel uses of the model are probably explained by the close relationships between both of these cabinet-makers and the celebrated *marchand-mercier* Dominique Daguerre, who was Laborde's main supplier of furniture.

Jean-Joseph, marquis de Laborde

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A LATE LOUIS XVI ORMOLU-MOUNTED MAHOGANY CONSOLE

BY ADAM WEISWEILER, ALMOST CERTAINLY SUPPLIED BY DOMINIQUE DAGUERRE, CIRCA 1785-1790

With a rectangular veined gray marble top above three incurving frieze drawers flanked by *mille raies* panels on fluting tapering legs with toupie feet joined by interlaced stretchers, stamped *A WEISWEILER* above proper right front corner, partially effaced, the top black stenciled *ERR MOB/272*, blue and red *II/8* and German customs stamp to top of case, inscribed twice *SEL 231* to reverse in black, leather inventory label *2658* to one drawer interior
33 in. (84 cm.) high, 63¾ in. (162 cm.) wide, 21¼ in. (54 cm.) deep

$120,000-180,000

PROVENANCE:
Hodgkins Collection; Galerie Georges Petit, Paris, 16 May 1927, lot 84.
Arnold Seligmann, Paris.
Jean A. Seligmann & Cie, Paris, by descent from the above, 1935.
Confiscated from the above and transferred to the Louvre via the German Embassy of Paris (ERR no. Sel 231), August 1940.
Transferred to the Nazi depot at Neuschwanstein, November 1940.
Repatriated to France, 17 October 1945 and restituted to the heirs of Jean A. Seligmann, December 1946.
Anonymous sale; Tajan, Hôtel Georges V, Paris, 9 December 1996, lot 127.
Acquired from Perrin, Paris.

Adam Weisweiler, *maître* in 1778.

This beautiful console combines breathtaking simplicity with daring geometric complexity, the intersection of its eight legs with the dizzying interlacing lines of its stretcher making it appear to float in mid-air. The subtle two-tone effect created by the mahogany ground and the shimmering gold of the ormolu mounts lend it a restrained sophistication typical of Weisweiler's *oeuvre*, while the distinctive interlaced stretcher is only found on his finest and most inventive works. Examples of these include a small demilune ebony console table sold from the collection of Sydell Miller, Christie's, New York, 10 June 2021, lot 75 ($612,500); a table delivered for Marie-Antoinette and a *secrétaire* used in the *cabinet intérieur du Roi* at Versailles, see P. Lemonnier, *Weisweiler,* Paris, 1983, pp. 42 and 63, respectively; as well as the ebony side table comprising lot 114 in this sale. Although comparable console tables and *consoles desserte* constitute a sizeable portion of Weisweiler's output, pieces featuring intricate stretchers spanning large sets of legs are rare. Only one almost identically-mounted ebony console with this type of stretcher and eight legs by Weisweiler is currently known, see Drouot, Paris, 28 June 1996, lot

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244. The Drouot table is shorter and thus more conventional in its proportions. The large size, particularly the length, of this lot suggests that it was a bespoke commission intended for the needs of a specific space, probably facilitated by the *marchand-mercier* Dominique Daguerre. An unstamped ormolu-mounted mahogany *console desserte* of similar proportions and design, almost certainly supplied by Daguerre, was sold from the collection of Jayne Wrightsman at Christie's, New York, 14 October 2020, lot 130 ($62,500). The tripartite stretcher on these two tables is an innovative combination of two different types of stretchers designed by Weisweiler: the central section is found on smaller consoles and tables, whereas the sections spanning the side-legs appear on occasional tables, such as the pair sold Christie's, New York, 10 June 2021, lot 48 ($1,050,000). These small *tables de café* were often conceived in pairs and are unique to Weisweiler's *oeuvre*. As evidenced by this lot, Weisweiler's *oeuvre* is also characterized by the superb quality of its craftsmanship, not only in the luxurious the materials used (his pieces unfailingly display the choicest cuts of timber), but also in extreme precision of his cabinet-work and his ineffable sense of perfect proportion and balance.

DOMININIQUE DAGUERRE AND WEISWEILER

Weisweiler's work is indelibly linked to Dominique Daguerre, the most innovative and fashionable *marchand-mercier* and tastemaker of the era. Daguerre's dazzling clientele included not only all the titled nobility of Paris and several members of the Royal Family including Marie-Antoinette, but also the royal courts of Vienna, St. Petersburg, Naples and England, where the Prince of Wales became perhaps his single most-important client. The heir to Simon-Philippe Poirier's (d. 1785) *atelier*, Daguerre specialized in supplying *objets de luxe*. His shop was located in the rue Saint-Honoré, from which he supplied his discerning clientele with a vast array of luxurious goods. His trade label reveals the breadth of his offerings, specifying stock in '*Tient Magasin de Porcelaines, Bronzes, Ebénisterie, Glaces, Curiosités, & autres Marchandises*'. In 1786, Daguerre signed an agreement with Josiah Wedgwood for the exclusive rights to sell Wedgwood's Jasperware in France, and in the following year he was commissioned to supply the furnishings for George, Prince of Wales at Carlton House, under the direction of Henry Holland. Opening a shop in Piccadilly, Daguerre supplied such figures as the Duke of York, Lady Holderness, Earl Spencer and the 5th Duke of Bedford. Daguerre ultimately moved his business to London following the French Revolution, and sold a significant part of his stock at Christie's in 1791.

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■108

A PAIR OF LATE LOUIS XVI ORMOLU-MOUNTED PLUM-PUDDING MAHOGANY COMMODES A VANTAUX

BY GODEFROY DESTER, CIRCA 1780

Each with a rectangular veined white marble top with rounded corners above a long frieze drawer faced as three drawers with central cartouche and laurel-cast escutcheon above two doors faced as three panels, one of the doors hinged and in two sections, opening to three long drawers, the angles with fluted column uprights on toupie feet, one stamped *G. DESTER JME* to proper left upper corner of carcase, the other *JME* and indistinctly *DE...*, one stamped twice with a crown over an R., the other stamped three times with a crown over *A.B.M.* and *CR*

36¾ in. (93.5 cm.) high, 52¾ in. (134 cm.) wide, 22¼ in. (56.5 cm.) deep (2)

$100,000-150,000

PROVENANCE:

Algernon Bertam Mitford and Lady Clementine Gertrude Helen Ogilvy.
Thence by descent, Rt. Hon. Lord Redesdale, D.S.O., R.N.; Sotheby's, London, 12 December 1958, lot 199.
Anonymous sale; Christie's, Monaco, 20 June 1992, lot 67.
Acquired from Partridge, London.

Godefroy Dester, *maître* in 1774.

Based in the rue du Faubourg-Saint-Antoine until the 1790s, Godefroy Dester ran a notable and prosperous workshop. Dester is recorded to have supplied furniture to the Royal family. The comte d'Artois commissioned several pieces from the *ébéniste*, including a commode supplied in 1778 for his bedchamber in the pavilion of Bagatelle, and his masterpiece, the superb mahogany commode fitted with porcelain plaques depicting floral bouquets, and adorned with rich gilt-bronze mounts modeled as caryatids and scrolls, delivered in 1785 for his bedchamber at the palais du Temple, sold Christie's, London, 17 June 1987, lot 70.
In addition to the more conventional marquetry furniture, Dester's *oeuvre* also comprised a small number of beautifully-veneered commodes, secrétaires and cartonniers, which demonstrate the particular care he took in choosing the most exotic veneers. The use

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of veneers such as flamed, plum-pudding or other lustrous types of mahogany, set against finely-chased gilt bronze mounts, allow us to relate Dester's production to that of Adam Weisweiler or Guillaume Beneman. A number of *commodes à vantaux* of this model by Dester include: a pair from the collection of Monsieur Lindon, sold Sotheby's, London, 26 June 1964, lot 128; another pair from the Vergottis collection, sold Sotheby's, London, 14 June 2000, lot 236; a single commode, see Sotheby's, New York, 18 May 1996, lot 395; one sold most recently Christie's, London, 19 May 2021, lot 26; and one illustrated in J. Nicolay, *L'art et la Manière des Maîtres ébénistes,* Paris, 1956, p. 148, fig. D. Comparable commodes of this model by fellow leading cabinetmakers include: a commode by Saunier in the château de Fontainebleau; a commode stamped by Beneman, from the Max Reich collection, sold in London, 14 October 1960, lot 186; and one by Weisweiler, sold Tajan, Paris, 9 December 1996, lot 122.

The crowned initials *ABM* and *CR* found on this lot stand for Bertam Mitford (1837-1916) and his wife, Clementine Gertrude Helen Ogilvy (1954-1932). Born into a landed gentry family and educated at Eton and Christ Church, Oxford, Mitford was a British diplomat, collector and writer. He spent the years between 1858 and 1873 working in Russia, China and Japan, where, in 1871, he wrote his most notable work entitled "Tales of Old Japan." He was considered a Japanophile and even W. S. Gilbert consulted him when he worked with Althur Sullivan on their popular operetta, *The Mikado*, in 1885. Mitford married Clementine, daughter of David Ogilvy, 10th Earl of Airlie, in 1874 and they had two five sons and four daughters. His son and primary heir David, married the daughter of *Vanity Fair* founder Thomas Gibson Bowles and was the father of the Mitford sisters. Mitford was raised to the peerage as Baron Redesdale, of Redesdale in the county of Northumberland in 1902.

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■109

A GERMAN BRASS-MOUNTED MAHOGANY DESK CHAIR

ATTRIBUTED TO DAVID ROENTGEN, CIRCA 1785-1790

The arched back paneled to the reverse, its padding and the revolving circular seat covered in close-nailed brown silk velvet with scroll arm terminals on square tapering legs, with brass casters headed with flutes
35¼ in. (89.5 cm.) high

$8,000-12,000

PROVENANCE:
Acquired from Kraemer, Paris.

This elegant chair, with its deeply curving back and swiveling action, relates to the celebrated example acquired together with a cylinder bureau by William Cavendish, 5th Duke of Devonshire in 1785, possibly directly from Roentgen's workshop, both of which remain at Chatsworth House (see W. Koeppe *et al. Extravagant Inventions: The Princely Furniture of the Roentgens,* exh. cat., New York, 2012, pp. 168-169, cat. no. 4).

■110

A PAIR OF CONSULAT ORMOLU CANDLESTICKS

BY JEAN-BAPTISTE FRANÇOIS DUVAL, CIRCA 1800

Each with star-cast nozzle, the tapering stem cast with lozenges, stars and anthemia on circular base cast with radiating motifs, stars and hearts, each signed *DUVAL* to underside, electrified
13¼ in. (34 cm.) high (2)

$3,000-5,000

PROVENANCE:
Acquired from Galerie Perrin, Paris.

Four candlesticks of this model, but unstamped, were sold from the Rothschild Collection; Christie's, New York, 13 October 2023, lot 434.

■111

A PAIR OF CONSULAT ORMOLU AND PATINATED-BRONZE CANDLESTICKS

CIRCA 1800

Each nozzle cast as clouds blown by a putto emblematic of one of the winds, a patinated bronze knop below mounted with a band cast with signs of the Zodiac, the tapering stem cast as sunrays issuing a star on a central base edged with lightning bolts
12¾ in. (32.5 cm.) high (2)

$3,000-5,000

PROVENANCE:
Acquired from B. Fabre & Fils, Paris.

■112

A PAIR OF DIRECTOIRE ORMOLU-MOUNTED JAPANESE LACQUER TRIANGULAR CACHE-POTS

CIRCA 1795, THE LACQUER PANELS 18TH CENTURY AND PROBABLY ORIGINAL

Each of canted triangular form, inset with lacquer panels with pine and prunus, the angles with ring-handles issuing from acanthus, on paw feet
7½ in. (19 cm.) high (2)

$8,000-12,000

PROVENANCE:
Acquired from Galerie Segoura, Paris.

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‘LA BEAUTÉ DE LEUR FORME & LE BON GENRE DES ORNEMENS’: AN EXCEPTIONAL PAIR OF ‘VASES LISBETS’

■113

A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED JAPANESE ARITA PORCELAIN VASES

THE ORMOLU CIRCA 1765, THE PORCELAIN CIRCA 1700-1725

Of unusually large size, each of baluster form, painted in the Imari palette with various scenes in fan-shaped reserves, on a blue ground painted and gilt with chrysanthemums, the necks with dragons amid clouds, the rims each with a fluted ormolu mount flanked by scrolling handles suspending berried laurel, the ormolu bases each with a gadrooned border over an acanthus band
27½ in. (70 cm.) high (2)

$400,000-600,000

PROVENANCE:
Acquired from Galerie Segoura, Paris.

This magnificent pair of Japanese porcelain vases belongs to a small group that appeared on the Parisian market in the 1760s, 1770s and 1780s and was highly coveted for the exceptional richness of its decoration and the beauty of its Parisian gilt-bronze mounts. The type, of which only a few instances are known today, combines large Imari-decorated baluster bodies of the early eighteenth century, in a shape referred to as ‘*lisbets*’ in catalogues of the period, with a scheme of ormolu mounts in the novel Neoclassical taste. They were undoubtedly conceived by a sole, as yet unidentified, *marchand-mercier* with uncommon access to fine Japanese porcelain and a keen understanding of the emerging desire for Neoclassicized objects. Although the present pair cannot be definitively traced to a known eighteenth-century inventory, the scheme of its decoration and bronzes allow us to confidently identify it with the celebrated type, frequently described in detail in catalogues of the period due to its high desirability, and even illustrated in a drawing by Charles-Germain de Saint-Aubin in the margin of a catalogue for the duc d’Aumont’s 1782 sale.

The earliest recorded examples of this type are two pairs, which appear as consecutive lots in the auction of Jean de Julienne's collection on 30 March 1767, the second of which (lot 1379) became the pair in the duc d’Aumont’s sale. In the next three decades, eight or nine such pairs are known to have appeared at auction, consistently attracting high prices from an elite roster of many of the greatest eighteenth-century collectors: the comte de Merle, for example, purchased a pair in 1777 from Philippe-François Julliot for 1,109 *livres* 19 *sols*; a pair owned by Randon de Boisset achieved 2,099 *livres* 19 *sols* at his posthumous sale in 1777; the pair owned by the duc d’Aumont sold for 2,400 *livres* to Madame Rondet.

Saleroom catalogues of the time record not only these great prices, but also include editorial commentary remarking on their beauty. One pair can be traced through a remarkable succession of four collections, being purchased by Augustin Blondel de Gagny from the Jean de Julienne sale (lot 1378) in 1767, subsequently by Nicolas Beaujon from the de Gagny collection sale in 1776, and finally being bought in 1787 from the Beaujon sale by the dealer Légère. The praise awarded them does not change across the decades: in the de Julienne catalogue, they are described as “*d’un genre intéressant & simple, que par la perfection de leur qualité & le bon goût des ornements en bronze*”; in the Beaujon sale, the catalogue writes that they “*sont à remarquer par leur bonne qualité, la beauté de leur forme & le bon genre des ornemens*” (for a survey of all eighteenth-century appearances by vases of this type, see S. Vriz, “Le duc d’Aumont et les porcelaines d’Extrême-Orient de la collection de M. Jean de Jullienne”, *Revue de la Société des Amis du Musée National de Céramique* XXII, 2013, pp. 91-92).

Of the few known examples today, only one pair of vases retains a clue to its eighteenth-century provenance, being traditionally associated with the statesman and esteemed collector Jean-Baptiste de Machault d’Arnouville (1701-1794). These vases were sold from the collection of d’Arnouville’s direct descendant, the comte de la Panouse at the château de Thoiry at Sotheby’s, Monaco, 11 February 1979, lot 230 (140,000 FF), and according to family tradition, had been owned by Machault d’Arnouville himself. The comte’s ancestor ranked among the most powerful men at the court of Louis XV, a close confidante of Madame de Pompadour who shared her special interest in—and influence over—the arena of porcelain. His position as *Contrôleur Général des Finances* gave him direct oversight of the Vincennes porcelain manufactory and provided access to its finest creations, including an special gift (or ‘*etrenne*’) presented annually by the factory each New Year’s Day. He furnished both the château d'Arnouville and his *hôtel* in the latest taste, purchasing luxurious objects, including dazzling mounted porcelains, from the best dealers, including Hébert and Lazare Duvaux.

PORCELAINES DU JAPON AND THE PARISIAN TASTE

The great value of these vases in the eighteenth century attests to the tremendous rarity of fine Japanese porcelain in the Parisian marketplace. Unlike Chinese porcelain, which had been available to European collectors for many centuries, Japanese porcelain was a comparatively new presence. Japan had only begun producing true porcelain in the early seventeenth century, and began trading it internationally in the 1650s, filling a vacuum in the market left China’s diminished output during the fall of the Ming Dynasty. Once trade was reestablished with Europe by the Qing state, Chinese porcelain exports resumed their predominance in the Western market. Japan’s isolationist Edict of the Closure of the Country (*Sakoku*) made trade difficult, forbidding Europeans from setting foot on the mainland, and restricting trade with the West to the Netherlands.

At the Parisian shops, Japanese porcelain was sold alongside a wide range of luxurious objects including paintings, mirrors, clocks and lacquer, and regularly commanded a high price, befitting its rarity. Carolyn Sargentson has written that Japanese and Chinese porcelains were distinguished from one another in most shop inventories from the 1720s onward, and has calculated that Chinese porcelain was on average less highly valued than Japanese. Analyzing the 1724 inventory of the mercer Thomas-Joachim Hébert, she observes that Japanese objects were valued at an average of 12 *livres* each, whereas Chinese objects at an average of 8 *livres* each (C. Sargentson, *Merchants and Luxury Markets: The Marchands Merciers of Eighteenth Century Paris*, London, 1996, pp. 66-68).

Among the pool of available Japanese goods, those of a fineness or grandeur comparable to the present vases appear to have been especially uncommon, a trend that increased as fresh supply vanished in the later eighteenth century and objects began to be resold—with their designation as *ancien*, rather than *nouveau*, further compounding their value. Sargentson records mercers’ frustration with the difficult task of obtaining Japanese objects of the highest tiers of quality, and notes that of the objects available for them to stock, small tablewares, and especially cups and saucers, constituted by far the greatest segment. Oliver Impey has noted a steep decline in the import of Japanese porcelain beginning in the second quarter of the eighteenth century, making the finest of these objects all the more difficult to obtain thereafter (O. Impey, *Japanese Export Porcelain: Catalogue of the collection of the Ashmolean Museum, Oxford*, Amsterdam, 2002, p. 16). Paradoxically, even non-Japanese porcelains added to their prestige: as elite tastes evolved to favor monochromes, celadons and richly patterned pieces over blue-and-white wares, these were often perceived as Japanese, despite many being, in fact, Chinese (Sir F. Watson, *Introduction to Mounted Oriental Porcelain in the J. Paul Getty Museum*, ed. G. Wilson, Los Angeles, 1999, p. 17).

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ORMOLU-MOUNTED JAPANESE PORCELAIN

Although unmounted vases of this type are known in Europe in the early eighteenth century (see the five-piece garniture at Dunham Massey, Cheshire, NT 929278, 929298.1-2, 929331), it was the addition in Paris of the gilt-bronze mounts that unified them into the precious group known in the late-eighteenth century salerooms. These mounts comprise an extremely well-executed expression of the early Neoclassical style, and would have situated these vases at the height of fashion in the latter years of the Ancien Régime. With each element deriving from the Classical vocabulary, the mounts frame the porcelain bodies, despite their Japanese origin, among the canon of objects belonging in a modern Neoclassical interior. Although fabricating the mounts would have represented a significant expense to the *marchand-mercier* responsible for their creation, the benefit of adding them to the vases is undeniable, elevating the rare objects to yet a higher level of preciousness. In Sargentson's analysis of Hébert's inventory, she notes that of the 4,600 porcelain objects counted, only 19 were mounted, with the average of their prices being multiple times the average of all other porcelain categories. A seven-piece garniture of the same painting style was, however, apparently available for sale in Paris without mounts, as documented by a drawing sent by the mercer Dominique Daguerre to the Duke and Duchess of Teschen, now preserved in the Metropolitan Museum (acc. no. 61.680.1.5).

EXTANT PAIRS OF THE SAME TYPE

A small group of other pairs are recorded in the twentieth century, though each with some differences from the others. The pair most similar to ours was sold at Sotheby's, New York, 19 November 1993, lot 20 ($156,500), their ormolu feet, handles and pendant garlands apparently of the same models as these, though their rim mounts differ. Another pair was sold from the Collection of Edouard Chappey, Galerie Georges Petit, 17-31 May 1907, lot 1389, and later published in Partridge, *Recent Acquisitions*, 1994, no. 40, though these display variant mounts to the feet, and ormolu handles which hug the vases' necks and do not descend as far down each shoulder as ours. The suspended laurel-wreath handles to these examples are significantly smaller than those to the present vases. The pair described above, sold from the comte de la Panouse's collection (lot 230, 140,000 FF) is also mounted with these smaller handles, and was subsequently sold anonymously at Sotheby's, London, 11 November 1988, lot 23 (£88,000), and again Sotheby's, New York, 10 December 1994, lot 264 ($310,500). The same handles also appear on a pair in the Musée des Beaux Arts, Draguignan. Another was sold Piasa, Paris, 26 June 2001, lot 37, and another appeared in a 1989 catalogue published by Steinitz Gallery.

It must be noted that in all of these comparable examples, differences also appear in the decoration of the porcelain. Our vases are the only to employ exclusively fan-shaped reserves for their painted scenes (the other examples alternate fan-shaped reserves with scenes painted within rectangular 'poem slip' panels). The present pair is also the only known with gilt dragons around the necks.

Mounts strictly of this type are not known on other extant vases, though a pair of celadon *gu* vases sold from the collection of la Vicomtesse de Courval, Sotheby's, Paris, 25 March 2014, lot 108 (€325,500) may relate to them. Intriguingly, a still life painting by Anne Vallyer-Coster exhibited at the 1777 Paris Salon and recently at the Dallas Museum of Art, depicts mounts of appearance identical to the present type, apparently mounted to a Chinese *sang-de-boeuf* vase.

A vase with closely-related mounts in a 1777 still life by Anne Vallayer-Coster

Drawing by Dominique Daguerre for a related Arita vase from the Saxe-Teschen Album

One of a pair of vases of this type in the 1782 sale of the duc d'Aumont's collection

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A LOUIS XVI ORMOLU-MOUNTED PEWTER-INLAID JAPANESE LACQUER AND EBONY SIDE TABLE

BY ADAM WEISWEILER, ALMOST CERTAINLY SUPPLIED BY DOMINIQUE DAGUERRE, CIRCA 1785-1790

With an associated, possibly early-19th century, rectangular white veined marble top above a central frieze drawer mounted with an ormolu plaque depicting putti emblematic of the arts and sciences, flanked by two drawers inset with panels of Japanese lacquer, the sides with similar Japanese lacquer panels, on octagonal tapering legs inlaid with pewter flutes, on toupie feet joined by an interlaced stretcher, the legs headed with Classical urn mounts
36½ in. (93 cm.) high, 46 in. (117 cm.) wide, 18 in. (46 cm.) deep

$200,000-400,000

PROVENANCE:

Sold with the stock of the *marchand* Philippe-Claude Maëlrondt, Paris, 15 November 1824, lot 329.
Mrs. A.E. Pleydell-Bouverie; Sotheby's; London, 13 December 1968, lot 128 (to Partridge).
Anonymous sale; Sotheby's, London, 25 June 1982, lot 162.
Acquired from Galerie Segoura, Paris.

LITERATURE:

P. Lemonnier, *Weisweiler*, Paris, 1983, p. 118.

Adam Weisweiler, *maître* in 1778.

Although unstamped, this remarkable console, reproduced in Patricia Lemonnier's monograph on Adam Weisweiler, exhibits all the characteristic of the cabinetmaker's production, including the shape, the elaborate stretcher, the rich lacquer panels and the ormolu mounts. Weisweiler greatly contributed to the development of the console table and such pieces accounted for around one-sixth of his production. His consoles exhibit great variety of forms: rectangular and demilune, resting on four, six or even eight legs, usually joined by a stretchers or an undertier. Among Weisweiler's consoles, an almost identical one bears his stamp and further solidifies the attribution of this lot to one of the greatest cabinet-makers of the eighteenth century (see P. Lemonnier, *Weisweiler*, Paris, 1983, p. 79).
This stamped example shares numerous features with the present lot: the ebony veneer, the inlaid legs and their guilloche rings, the prominent central ormolu plaque, the ormolu ewer mounts, the identical feet and stretcher, which appears on some of Weisweiler's most precious works, including lot 107 in this sale.
In perfect harmony with the rich ebony veneer and brilliant ormolu mounts, the Japanese lacquer panels decorating this console table doubtlessly rendered this piece particularly precious and desirable for collectors of the time. Weisweiler used precious Japanese lacquer in combination with ebony and gold for his most exclusive pieces, most often in collaboration with the Parisian *marchand-mercier* Dominique Daguerre.
The intricate stretcher also points to Daguerre's influence. Also featured in lot 107 in this sale, stretchers of this type are a distinctive feature of Weisweiler's *oeuvre* and correspond in form to a drawing attributed to Richard de Lalonde (fl. 1788-1806) in the Metropolitan Museum of Art, New York. The drawing was one of ten provided by Daguerre to Duke

Adam Weisweiler, secrétaire with identical frieze plaque, Wallace Collection, London, UK ©Wallace Collection/Bridgeman Images

Albert of Sachsen-Teschen and his wife, Maria-Christina. The highly finished character of these drawings suggests they were made as 'sales material' for Daguerre's clients rather than as working designs for an *ébéniste* (C. Dauterman and J. Parker, "The Porcelain Furniture," *The Metropolitan Museum of Art Bulletin*, May 1960, p. 281, fig. 10). With its solid central roundel, the present stretcher was most likely designed to support a vase or ewer, such as those displayed on the tables by Weisweiler supplied by Dominique Daguerre to the comte Stroganoff in St. Petersburg and now in the Musée Nissim de Camondo, Paris (inv. no. CAM 242.2). A pair of ebony and Japanese lacquer console tables with similar stretcher by Weisweiler was sold Christie's, 10 July 2014, lot 45 (£602,500). Always inventive and resourceful, Weisweiler is also known to have substituted Japanese lacquer with French *tôle-peinte* plaques imitating lacquer, as on a pair of small tables, sold from the collection of Sydell Miller, Christie's, New York, 10 June 2021, lot 48 ($1,050,000).
In addition to the exotic lacquer decoration, the particularly richly-gilt central ormolu plaque further adds to the opulence of this table. Such plaques are often prominently featured on Weisweiler's works and were used to add visual balance. One of Weisweiler's *secrétaires à abattant*, fitted with an elaborate stretcher and mounted with an ormolu plaque representing the arts and sciences identical to the one found on this lot, is in the Wallace Collection (inv. no. F308).

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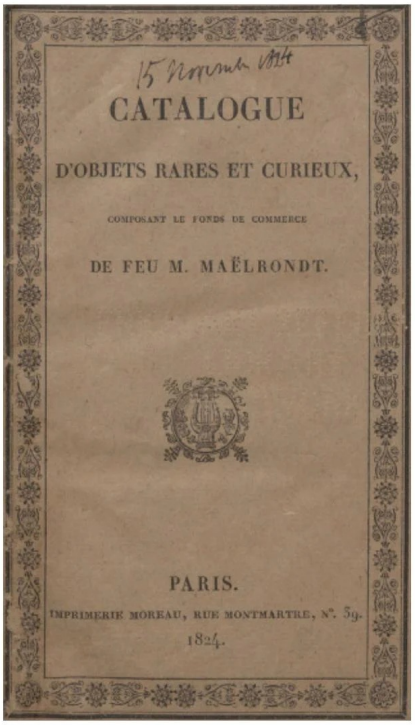
MAELRONDT: THE NEW DAGUERRE

This console appeared in 1824 in the stock of the *marchand-mercier* Philippe-Claude Maëlrondt (d. 1824). Specializing in eighteenth-century furniture and porcelain, he played an important role in nineteenth-century society's renewed interest in the decorative arts of the *Ancien Régime*. Maëlrondt sold either period furniture, or copies of it, or creations inspired mainly by Louis XVI models. He employed a variety of craftsmen, but collaborated in particular with cabinet-maker Louis-François Bellangé (1759-1827) and his son Alexandre-Louis Bellangé (1799-1863). Like Weisweiler for Daguerre, the Bellangés executed the ideas Maëlrondt submitted to them. He developed close ties with an extremely broad clientele including in England, where he had several correspondents, notably Jarman and Robert Fogg. Through them, he supplied the English nobility and George IV, just Daguerre had a few decades earlier. George IV was particularly enamored with luxurious French furnishings and took advantage of the Revolutionary sales, where he acquired pieces of outstanding quality. Even during the Continental Blockade, he managed to commission pieces from the leading French craftsmen, including Thomire and Jacob-Desmalter. He had a particular fondness for furniture mounted with precious materials—porcelain, pietra dura and lacquer. Fortuitously, George IV began to renovate the private apartments at Windsor Castle in 1824 and the sale of Maëlrondt's stock could not have come at a better time.The sale of Maëlrondt's stock in Paris on 15 November 1824 was preceded by a catalogue distributed in Paris, London and Amsterdam. The catalog describes 410 lots, 45 of which were furniture that brought 55,469 francs, around one-third of the total sum achieved by the sale. Most of the furniture sold was from the Louis XVI period, but there were also a few pieces dating from the reign of Louis XIV, as well as some modern creations by Alexandre-Louis Bellangé. Jean-Henri Riesener, André-Charles Boulle and David Roentgen, among others, were represented in the auction. Interestingly, lacquered pieces only constituted about a quarter of the furniture stock, and yet fetched over 35,000 francs, more than half of the entire furniture section. Among the buyers was Sir Richard Long, who purchased a lacquer commode and a pair of *encoignures* by Baumhauer, formerly in the collection of the duchesse de Mazarin at her home on the quai Malaquais, for George IV. In Maëlrondt's sale lot 329 was listed as *une grande console en ébène, ornée de petits panneaux en laque à dessin en saillie et d'un bas-relief en bronze doré représentant un sujet allégorique sur l'astronomie, les quatre pieds sont à cannelures, indiquées en étain, et enrichie de bronze doré*. It was sold for 402 francs to an anonymous buyer. Despite the absence of dimensions, this description unequivocally identifies our console table. Other lacquer pieces in the sale included a secrétaire, a pair of *encoignures* and a commode *en suite*, which were purchased by prince Nicolas Davidoff and subsequently sold from the collection of Akram Ojjeh, Christie's, Monaco, 11-12 December 1999, lot 35.


15 Novembre 1824

CATALOGUE

D'OBJETS RARES ET CURIEUX,

COMPOSANT LE FONDS DE COMMERCE

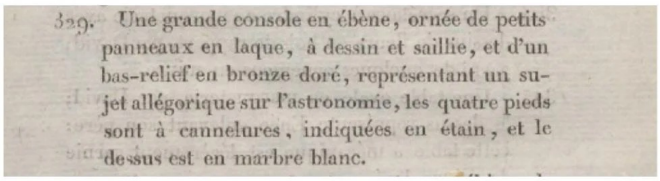
DE FEU M. MAËLRONDT.

PARIS.

IMPRIMERIE MOREAU, RUE MONTMARTRE, N°. 59.

1824.

The cover of Maëlrondt's sale catalogue, 1824


329. Une grande console en ébène, ornée de petits panneaux en laque, à dessin et saillie, et d'un bas-relief en bronze doré, représentant un sujet allégorique sur l'astronomie, les quatre pieds sont à cannelures, indiquées en étain, et le dessus est en marbre blanc.

The table described in Maëlrondt's sale

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■115

A PAIR OF RUSSIAN ORMOLU TWO-BRANCH WALL-LIGHTS

SAINT PETERSBURG, CIRCA 1790-1795

Each with a columnar backplate below acanthus issuing double eagle heads, surmounted by an owl perched amid flowers, the two scrolling arms terminating in winged female figures holding turned nozzles, the terminals as winged figures above drapery swags, minor variations to chasing
19½ in. (49.5 cm.) high (2)

$15,000-25,000

PROVENANCE:
Acquired from Perrin, Paris.

At the end of the eighteenth and early nineteenth century, Russian palaces were predominantly furnished with *objets d'art* and furniture produced at Western European *ateliers*. To combat the outflow of capital from Russia and to help the development of local workshops, authorities implemented strict measures to make the import of foreign commodities more difficult. With the introduction of customs duties on all *objets de luxe* and the foundation of the Imperial bronze manufactory in 1778, local *bronziers* began to flourish in the late 1700s. In the late 1700s and early 1800s designers in Russia relied heavily on French models and forms. However, their works had a strong local flair and exhibited a distinct preference for certain decorative elements such as birds, winged sea-creatures, harpies and sphynxes, as evidenced by this pair of wall-lights. Candelabra with comparable bird and winged figures are illustrated I. Sychev, *Russian Bronze*, Moscow, 2002, pp. 77 and 82.

■116

A PAIR OF FRENCH ORMOLU TWO BRANCH WALL-LIGHTS

MODERN

Each with a columnar backplate below acanthus issuing double eagle heads, surmounted by an owl perched amid flowers, the two scrolling arms terminating in winged female figures holding turned nozzles, the terminals as winged figures above drapery swags, *en suite* with the preceding lot
19½ in. (49.5 cm.) high (2)

$5,000-8,000

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■117

A SET OF FOUR EMPIRE GILTWOOD CHAISES Á MUSIQUE

BY FRANÇOIS-HONORE-GEORGES JACOB, KNOWN AS JACOB-DESMALTER, CIRCA 1805

Each rectangular back with floral cresting and a tapering splat carved with a variant musical trophy, the rectangular seats covered in two patterns of floral silk, on fluted tapering legs headed with foliage, all with oval fleur-de-lys brand and *FON* for the château de Fontainebleau, two chairs stamped *JACOB D RUE MESLEE*, three branded *F Repuier*, the chair with a horn stenciled in black *13378, F1877* and *...18,* red painted *267F* and *9106*; the lute black stenciled *F16189, F662, F416618,* and red painted *275 F* and *9395*; the chair with bagpipes black stenciled *...399* and *F756*, and printed label inscribed *306*; the chair with a tambourine black stenciled *F669* and *F...89,* and red painted *...6 and F946...*

35½ in. (90.5 cm.) high (4)

$8,000-12,000

PROVENANCE:

Supplied to the château de Fontainebleau, possibly for the Music Room.

Acquired from Galerie Léage, Paris.

This stamp was used by Francois-Honoré-Georges Jacob, known as Jacob-Desmalter, between 1803 and 1813.

A pair of very similar chairs signed by Jacob *Frères* and bearing *TH* marks for the palais des Tuileries, their splats carved as lyres, was sold Sotheby's, New York, 11 October 1980, lot 155.

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118

A RUSSIAN PARCEL-GILT STEEL SNUFF BOX

TULA, LATE 18TH/ EARLY 19TH CENTURY

Oval, the cover with beaded border centering a gilt mask flanked by four faceted lozenges amidst a field of gilt flowerheads, the sides decorated with trailing gilt flowers and foliage, gilt interior, *apparently unmarked*

3 in. (7.6 cm.) long

$3,000-5,000

119

A PAIR OF RUSSIAN SILVER-GILT CANDLESTICKS

MARK OF JOHANN HERMANN BEWERT, ST. PETERSBURG, CIRCA 1800

Each on circular foot engraved with a border of stiff leaves, the screw-off knopped stem supporting conforming baluster-form sconce, *marked on sides of sconces and foot rims*

3⅝ in. (9.2 cm.) diameter

19 oz. (592 gr.) (2)

$3,000-5,000

PROVENANCE:

Acquired from Galerie Kugel, Paris.

120

A GROUP OF EIGHT RUSSIAN SILVER-GILT AND NIELLO BEAKERS

VARIOUS MAKERS, MOSCOW, 1784-1842

Comprising six cylindrical and two baluster-form beakers, variously decorated with scrolling, foliage, wreaths, and ribbons, some with various architectural, pastoral, and mythological scenes in cartouches, two with monograms 'AMO' and 'VV' in Cyrillic, *marked on undersides, one with French swan import mark, another with French ant control mark*

1⅜ in. (8.5 cm.) high, the tallest

27 oz. 10 dwt. (855.3 gr.) gross weight (8)

$3,000-5,000

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121

A RUSSIAN PARCEL-GILT SILVE AND NIELLO GUNPOWDER FLASK

MAKER'S MARK CYRILLIC 'D.A.P.', MOSCOW, FIRST HALF 19TH CENTURY

Of horn form, the silver body and hinged cover nielloed and engraved with scrolling foliage and gilt floral arabesques, interior gilt, *marked inside cover*
5⅝ in. (14.2 cm.) long
3 oz. 10 dwt. (108.9 gr.) gross weight

$3,000-5,000

122

A PAIR OF RUSSIAN SILVER-GILT AND NIELLO CANDLESTICKS

PROBABLY MOSCOW, EARLY 19TH CENTURY

Each on a conical foot nielloed with stiff leaves, the knopped baluster stems with floral sprays to each side within geometric borders and with urn-form sconces, *apparently unmarked*
6⅛ in. (15.5 cm.) high
16 oz. 6 dwt. (506.9 gr.) gross weight (2)

$2,000-3,000

PROVENANCE:
Acquired from Galerie Kugel, Paris.

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123

A RARE RUSSIAN SILVER-GILT AND NIELLO CHARKA

PROBABLY TOBOLSK, CIRCA 1770-1780

Cylindrical, with leafy stalk-form handle applied with flowerheads, the sides nielloed with an Inuit figure holding a fish, houses, and pine trees in a Siberian landscape, the underside nielloed with a coat-of-arms of Denis Ivanovich Chicherin, the end of the handle further engraved with his Cyrillic cypher 'DCh', interior gilt, *apparently unmarked*
3½ in. (8.9 cm.) long, over handle
3 oz. 4 dwt. (99.5 gr.) gross weight

$3,000-5,000

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124

A RUSSIAN SILVER-GILT AND NIELLO TANKARD AND TWO SILVER-GILT AND NIELLO CUPS

THE TANKARD, MARK OF GUBKIN, MOSCOW, 1843; THE CUPS, MOSCOW, FIRST HALF 19TH CENTURY

The octagonal tankard decorated with niello panels of scrolling foliage and strapwork bordered by lobes, on a shaped circular foot chased with scrolls, bosses, and acanthus, with foliate scroll handle, the detachable faceted cover with flower finial, *marked on cover and base with 'Gubkin' in Cyrillic;* the cups cylindrical on circular feet and with cast foliate scroll handles, each decorated with niello scrolling foliage centering cartouches, one depicting the Bronze Horseman, the other depicting the monument to Minin and Pozharsky, *one maker's mark 'J.G.', Moscow, 1843, the other maker's mark indistinct, Moscow, first half 19th century*

6¾ in. (17.1 cm.) high, the tankard

36 oz. 18 dwt. (1,147.6 gr.) gross weight (3)

$4,000-6,000

PROVENANCE:

Acquired from Galerie Kugel, Paris.

125

TWO CONTINENTAL SILVER-GILT MOUNTED CHINESE LACQUER TRAYS

ONE 19TH CENTURY, THE OTHER POSSIBLY OF A LATER DATE

Both shaped oval, the first decorated with a rocky river landscape with birds and small houses, the second decorated with a polychrome river scene with figures in pavilions and with a poem describing the scene, both with silver-gilt handles cast as double scrolls, *both marked on handles, the first with French control mark and maker's mark, unclear, the second with unclear marks*

35½ in. (90.1 cm.) long, over handles (2)

$5,000-10,000

PROVENANCE:

Acquired from Steinitz, Paris, the earlier tray.

■126

A NAPOLEON III SILVERED-BRONZE-MOUNTED OAK MEDAILLER-ON-STAND

BY CHARLES-GUILLAUME DIEHL, THE BRONZES PROBABLY CAST FROM MODELS BY EMMANUEL FREMIET, CIRCA 1865

Surmounted by a rampant jaguar, above a fall-front applied with a dragonfly, the interior fitted with medal drawers, on straight legs

49 in. (125 cm.) high, 21 in. (53.5 cm.) wide, 17 in. (43 cm.) deep, overall

$15,000-25,000

PROVENANCE:

Acquired from Aveline, Paris.

The present lot evokes the unique Neogothic style of the late nineteenth century in France as interpreted by one of the era's most accomplished *ébénistes*, Charles Guillaume Diehl (d.1885), in partnership with the lauded *animalier* sculptor, Emmanuel Frémiet (1824-1910). At the 1867 Paris *Exposition Universelle*, the centerpiece of Diehl's stand was an exuberant silvered-bronze-mounted marquetry-inlaid medal cabinet with central *bas-relief* by Frémiet and described as 'Merovingian in style' (purchased by the Louvre in 1973 and now on display in the Musée d'Orsay, Paris). The similar sculptural mounts of the present *medallier*, attributed to Frémiet, are characteristic of the artist's unconventional *oeuvre*, which witnessed the creation of imaginary creatures and rampant beasts.

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127

TWO CONTINENTAL SILVER AND ENAMEL PLAYING CARDS

PROBABLY FRENCH, LATE 19TH CENTURY

One as the Ace of Spades with a spade within a floral garland, the other as the Jack of Diamonds with a double figure holding a fife, both symbols on white translucent enamel on an engine-turned ground, the reverse of both in translucent blue and teal enamel on wavy and sunburst *guilloché* grounds painted with gilt scrolls and fleur-de-lis and within white enamel borders, *apparently unmarked*
2¾ in. (7 cm.) long (2)

$2,000-3,000

PROVENANCE:
Acquired from A La Vieille Russie, New York.

128

A FRENCH GOLD AND HARDSTONE SNUFF BOX

MARK OF JEAN-BAPTISTE FOSSIN, PARIS, 1819-1838

Shaped rectangular, the hinged cover with four malachite leaves set in white agate quatrefoil against a lapis lazuli ground and within a bloodstone border, the sides with lapis and white agate floral trellis, the corners with fully modeled gold Bacchic putti figures, with a bloodstone panel to the underside, engraved on the flange of the cover *Fossin & Fils Joailliers du Roi, a Paris, marked on inside base, inside of cover, and flange*
3⅝ in. (9.2 cm.) long

$15,000-25,000

PROVENANCE:
Acquired from S.J. Phillips Ltd., London.

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129

A SILVER-MOUNTED NEPHRITE INKWELL

BY FABERGÉ, WORKMASTER HENRIK WIGSTRÖM, ST. PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 22350

On four gadrooned cushion feet, the stepped base with a border of stiff leaves rising to a cylindrical well mounted with alternating laurel wreaths and foliate and palmette sprays between stiff leaf and beaded borders, the hinged domed cover with conforming silver mount and acorn finial, engraved on the inside 'Gavriil' in Russian, *marked on cover with 'Fabergé' in Cyrillic, further marked throughout with workmaster's initials*
6⅞ in. (17.4 cm.) high

$10,000-15,000

PROVENANCE:
Anonymous sale; Christie's, New York, 19 April 1990, lot 130.
Acquired from A La Vieille Russie, New York.

130

A TWO-COLOR GOLD-MOUNTED NEPHRITE TRIPLE HAND SEAL

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST. PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 6796

The tapering cylindrical nephrite handle with spreading reeded hinged base with laurel-chased borders, the outer carnelian matrix engraved with the coat-of-arms of the Demidoff family, Princes of San Donato, opening to reveal two further matrices, the first in bloodstone engraved with the crowned monogram 'OSO', the second in agate engraved with the Imperial crown, *marked throughout with 'Fabergé' in Cyrillic and workmaster's initials*
3⅝ in. (9.3 cm.) high

$10,000-15,000

PROVENANCE:
Acquired from A La Vieille Russie, New York.

For a comparable triple nephrite seal and original Fabergé designs of similar hand seals, see U. Tillander-Godenhielm, *et al.*, *Golden Years of Fabergé: Drawings and Objects from the Wigström Workshop*, Paris, 2000, 32-35.

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131

A PAIR OF FRENCH SILVER-PLATE AND GLASS OIL LAMPS

MARK OF CHRISTOFLE, PARIS, THE GLASS RESERVES BY BACCARAT, CIRCA 1900

Pavot model, the conical tripartite base and stem cast with large swirling leaves rising to a gadrooned knop and over-curling tendrils, surmounted by a ribbed glass sphere enclosed by rounded silver-plated leaves, the nozzle engraved *20 BEC METADOR / IMPORTE,* electrified, with modern maroon and olive damask shades, *marked on undersides, one numbered 1883613, the other numbered 1878799*

22¼ in. (56.5 cm.) high, excluding electrical fitments (4)

$5,000-8,000

PROVENANCE:
Acquired from David Phillips.

The present model was first premiered by Christofle at the 1900 Paris Exposition Universelle. An image of this model at the Exposition is reproduced in A. Duncan, *The Paris Salon 1895-1914, Objets d'art & Metalware*, Vol. 5, Woodbridge, 1999, p. 186.

■132

CONTINENTAL SCHOOL, 19TH CENTURY

Six views of the interiors of a palace in Mohileff

(i) dated 'Mohileff 11 fevrier 1821' (lower right) and numbered '58' (upper right); (ii) dated '18 Octobre 1819 - Petersbourg' (lower right) and numbered '20' (upper right); (iii) numbered '22' (upper right); (iv) numbered '3' (upper right); (v) dated 'Peterbourg novembre 1819' (lower right) and numbered '19' (upper right).

graphite and watercolor on wove paper

7½ x 9¼ in. (19 x 23.5 cm) (6)

$5,000-8,000

PROVENANCE:
Acquired from Galerie Kugel, Paris.

END OF SALE

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CONDITIONS OF SALE · BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

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(a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

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(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

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7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.

(c) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been **estimate**d through measurement and, as such, should not be relied upon as exact.

(e) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.

(f) For jewellery sales, **estimates** are based on the information in any gemmological report, or if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.
Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

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(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

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As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Client Service Department on +1 212-636-2000.

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Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™
For certain auctions we will accept bids over the Internet. For more information, please visit **https://www.christies.com/buying-services/buying-guide/register-and-bid/**. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available at **https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx**.

(c) Written Bids
You can find a Written Bid Form at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot**'s low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol °◆.

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3 • AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

3 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

4 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the low **estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

5 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

6 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

7 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

8 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US$1,000,000, 21.0% on that part of the **hammer price** over US$1,000,000 and up to and including US$6,000,000, and 15.0% of that part of the **hammer price** above US$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

(c) If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our **"authenticity warranty"**). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot**'s **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot**'s full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books.** Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that if any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**
In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**
In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **"Subheading"**). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE

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ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) **Wire transfer**
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

(ii) **Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

(iii) **Cash**
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer.

(iv) **Bank Checks**
You must make these payable to Christie's Inc. and there may be **condition**s. Once we have deposited your check, property cannot be released until five business days have passed.

(v) **Checks**
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(vi) **Cryptocurrency**
With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol ❖ may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale - Nonfungible Tokens set out at Appendix A to these Conditions of Sale.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be
sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within seven days from the auction **(but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.

(c) If you do not collect any **lot** within thirty days following the auction we may, at our option

(i) charge you storage costs at the rates set out at **www.christies.com/storage**.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage conditions which can be found at **www.christies.com/storage** will apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com.
See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **~** in the catalogue. This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or protected species material are marked with the symbol ≈ and further information can be found in paragraph H2(h) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

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(d) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

(h) Handbags
A **lot** marked with the symbol ≈ next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie's cannot facilitate the shipment of any **lot** containing python, alligator or crocodile into the State of California.
The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, other damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at **www.christies.com/about-us/contact/privacy** and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at **https://www.christies.com/about-us/contact/ccpa**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** (the "Dispute") will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the Dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue description**s and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. Low **estimate** means the lower figure in the range and high **estimate** means the higher figure. The mid **estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

subheading: has the meaning given to it in paragraph E2.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

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IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified in the catalogue with the symbol Δ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

º Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol º next to the **lot** number.

º ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol º ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may continue to bid for the **lot** above the irrevocable written bid.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Δ ♦ Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol Δ ♦ next to the **lot** number.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

¤ Bidding by interested parties

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**'s **reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ¤. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot**'s full **buyer's premium** plus applicable taxes.

Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under '**Qualified Headings**' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"Attributed to …": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"Studio of …"/"Workshop of …": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of …": in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

"Follower of… ": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of… ": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"After …": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

"Signed …"/"Dated …"/ "Inscribed …": in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

"With signature …"/"With date …"/ "With inscription …": in Christie's **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the **Heading** of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or

The Ming-style bowl is decorated with lotus scrolls…

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND POSSIBLY OF THE PERIOD

JEWELLERY

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mounted by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

QUALIFIED HEADINGS

"Attributed to": in Christie's **qualified** opinion is probably a work by the jeweller/maker but no **warranty** is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

"Signed Boucheron / Signature Boucheron": in Christie's **qualified** opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Removal of Watch Batteries

A **lot** marked with the symbol ⊕ next to the **lot** number incorporates batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the country in which the saleroom is located, the batteries will be removed and retained by us prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

FABERGÉ

QUALIFIED HEADINGS

"Marked Fabergé, Workmaster …": in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé …": in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

"In the style of …": in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

"Bearing marks …": in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

HANDBAGS

Condition Reports

The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

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Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair condition.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading.

References to "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current **condition**. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'. Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

o

Christie's has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

o ♦

Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

Δ

Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information..

Δ ♦

Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information. `

¤

A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**'s **reserve** or other material information may be bidding on the **lot**.

•

Lot offered without **reserve**.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.

≈

Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

∝

Lot incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale for further information.

➤

Lot is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non- Fungible Tokens in the Conditions of Sale for further information.

◗

Lot contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

■

See Storage and Collection pages in the catalogue.

❖

With the exception of clients resident in Mainland China, you may elect to make payment of the purchase price for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information

φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of this import tariff. If the buyer instructs **Christie's** to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay an import tariff, but the shipment may be delayed while awaiting approval to export from the local government. If the buyer instructs Christie's to arrange the shipment of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section of the Conditions of Sale.

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STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

CHRISTIE'S ROCKEFELLER CENTER

20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

CHRISTIE'S FINE ART STORAGE SERVICES (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

As a leader in the art market,

Christie's is committed to building a **sustainable business model** that promotes and protects the environment. Our digital platform on christies.com offers a conscious approach, creating an immersive space where we bring art to life through high quality images, videos and in-depth essays by our specialists.

With this robust online support, Christie's will print fewer catalogues to ensure that we achieve our goal of **Net Zero by 2030**. However, when we do print, we will uphold the highest sustainable standards.

The catalogue you are reading is:

- printed on fully recycled paper;
- printed with vegetable-based ink and biodegradable laminates;
- printed in close proximity to our markets in an effort to reduce distribution emissions.

Please scan for more information about our sustainability goals and projects.

CHRISTIE'S

SCIENCE BASED TARGETS
DRIVING AMBITIOUS CORPORATE CLIMATE ACTION

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CHRISTIE'S

Identity Verification

Anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private Individuals

- A copy of your passport or other government-issued photo ID.
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months.

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profle'. You can also email your documents to info@christies.com or provide them in person.

Organisations

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each beneficial owner and authorised user.

Please email your documents to info@christies.com or provide them in person.

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Magnificent Jewels

New York | 10 December 2024

EXHIBITION
6-9 December 2024
20 Rockefeller Plaza
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